

*A support scheme
for emerging creators of contemporary circus in Europe*



EVALUATION REPORT 2015-2016

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Culture

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Introduction and Methodology	4
1 General Presentation	5
1.1 JTCE team	6
1.2 Co-organizers and associated partners	7
1.2.1 Co-organizers	7
1.2.2 Associated partners	8
1.3 The Jury	9
1.4 The Reading Committee	11
1.5 The artists	12
1.5.1 Origin of the artists	12
1.5.2 On stage	13
2 Overview of the 2015-2016 Support Scheme	14
2.1 Application process	14
2.1.1 Applying to CircusNext and developing one's artistic identity	15
2.2 Pre-selection Meetings	17
2.2.1 The eligibility committee	17
2.2.2 The pre-selection meeting	19
2.3 The pre-selection residencies	22
2.4 The Selection Week in Neerpelt	24
2.5 Support Phase	30
2.5.1 Grants	30
2.5.2 Mentoring	31
2.5.3 Residencies	33

2.6 Public Presentations in Paris	36
2.6.1 <i>The presentations</i>	36
2.6.2 <i>Audiences</i>	38
2.7 The <i>Labs</i> , another place for artistic research	43
2.7.1 <i>Lab Plzeň</i>	43
2.7.2 <i>Brazilian Lab</i>	44
2.8 CircusNext: A privileged place for questioning contemporary circus	46
2.8.1 <i>What is a circus language?</i>	46
2.8.2 <i>Identification and Emergence</i>	47
2.8.3 <i>Giving time and space, the support of contemporary circus</i>	48
Conclusion	49
Appendix	50

Introduction and Methodology

CircusNext 2015-2016 took place between January 2015 and June 2016.

The laureates are seven emergent circus companies; they represent the European circus of tomorrow. CircusNext 2015-2016 gathered artists, experts of the circus field, directors of festivals and of venues, and raised new questions on the aesthetics, politics and techniques of circus. The whole operation experienced and explored different means and ways of making, creating, producing and programming circus in Europe today.

- ***Identification & Support***

The project aims at qualifying a creation process, renewing production methods, strengthening European cooperation, and encouraging the evolution of national cultural policies. Arisen from the observation that emerging artists and companies encountered real difficulties in their creative process, CircusNext wishes to discover and nurture these new creators and to foster new ways of working within the field of circus arts. Considered as one of the main support schemes for emerging authors and creators in this field, CircusNext asserts its objective of accompaniment and support to artistic creation and promotion.

- ***Methodology of the evaluation report 2015-2016***

This evaluation report focuses on the 2015-2016 CircusNext scheme. Starting from the call for projects in January 2015 and ending with the public presentations of the laureate artists in Paris, in June 2016. It covers the different phases of the CircusNext scheme: call for projects, selection process, support phase and public presentations. In addition, two Labs with many artists and mentors took place in 2015-2016 in different countries.

This evaluation report is based on the observation of the key moments of the process: meetings with the co-organizers, jury members, and selection week in Neerpelt, residencies and public presentations. Semi-directive interviews have been made with all the laureate artists during the public presentations in Paris, and some of them were also interviewed during the support phase (residencies). More interviews were made with jury members, mentors and associated partners. A precise evaluation of the whole process was strictly explored with each artist. Questionnaires on the selection process were addressed to all shortlisted artists and laureates and we released a survey of the audience at Théâtre de la Cité internationale in June 2016.

Over all, spending time with the JTCE team, the artists and the people involved in CircusNext facilitated the observation process by being involved in a lot of collective discussions and being able to observe interesting interactions within the groups. Qualitative research has been preferred to work on the different points of views of those involved in CircusNext. However, the data collected through quantitative questionnaires helps to evaluate general tendencies and to focus on some key words. We also worked on data collected by the JTCE team on the artists: artistic profiles, descriptions of the projects, places and lengths of the residencies, phases of the projects, future plans, etc. Different evaluation reports have been made after each key-moment of the process in order to follow a common thread throughout the 2015-2016 support scheme.

1. General Presentation

In order to build bridges between artists, audiences, institutions and European cultural operators, **9 organizations** have gathered together to offer an innovative scheme of identification, support, and promotion for emerging circus creators at European level. The whole platform represents about **15 countries** and **40 associated partners**. After a few years of cooperation, CircusNext platform members are targeting a common goal: **the emergence and promotion of a lasting and striking European contemporary circus**.

Networking is the heart of CircusNext. The European members of CircusNext platform implement the activity program by hosting part of the activities (residencies, selection week, public presentations, laboratories, etc.) and finance together the creation grants offered to laureates. The network is essential to develop the creation projects and ensure their viability.



* The word "professionals" is here used to indicate cultural operators involved in CircusNext.

1.1 JTCE team

Coordinator of the project: **Jeunes Talents Cirque Europe (France)**

The JTCE team coordinates the whole CircusNext project in collaboration with the co-organizers. It provides the link between artists and professionals and monitors the projects, administers and organizes the main steps of the operation: selection week, public presentations in Paris, etc. The JTCE team regularly communicates on the CircusNext project and on the artists involved.

JTCE team

Cécile Provôt, director

Elena Korshunova, administration

Maud Thomas, production & communication

Davi Jucá Donizeth, production & communication

Associated staff for special events

Agathe Dumont, evaluation

Delphine Maugars, video

Pierre Staigre, technical director

Milan Szytura, photography

Charles Vaire, mentoring



1.2 Co-organizers and associated partners

Cultural structures involved in CircusNext (festivals, organizations, places, various cultural operators) are run by people who have been committed in the promotion of circus, and particularly contemporary circus, for a very long time. Their knowledge of the field is essential to build a network between professionals and artists, to host companies and to discuss on the projects. The aesthetics of contemporary circus are very different from one country to another and this type of cooperation is sometimes difficult. CircusNext platform partners host information sessions, residencies or public presentations and work in close relationship with the artists and with the JTCE team in order to offer the best working conditions to everyone.

1.2.1 Co-organizers

Co-organizers are the heart of the project. They support financially CircusNext, contribute to the main discussions and decisions and follow the artists on long-term goals.

CO-ORGANIZERS

La Cascade, Maison des Arts du Clown et du Cirque, France

La Central del Circ, Spain

Centro Cultural Vila Flor, Portugal

Circus Futures, United Kingdom

Cirqueon, Czech Republic

Associazione cultural deAgorà/Festival Mirabilia, Italy

Les Migrateurs, Pôle national des arts du cirque Alsace, France

Associazione culturale Sarabanda/ Festival Circumnavigando, Italy

Co-organizers meetings in 2015-2016:

- **Cirqueon, Prague (CZ)**, September 14th-16th, 2015, hosted by Cirqueon
- **La Central del Circ, Barcelona (ES)**, May 6th-7th, 2015, hosted by La Central del Circ
- **La Cascade Bourg-Saint-Andéol (FR)**, January 21st to 23rd 2016, hosted by La Cascade, Maison des Arts du Clown et du Cirque
- **La Villette, Paris (FR)**, April 4th to 6th 2016, hosted by Jeunes Talent Cirque Europe

These meetings contribute **to a better understanding of contemporary circus in Europe** (festivals, workshops, residencies, productions and tours) and **encourage the creation of new models of cooperation**, using CircusNext as a starting point. Collective work being one of the pillars of the circus, renewing with **collective ways of acting and thinking**, on a European scale, opens up very interesting perspectives. The role of the co-organizers is also fundamental **to accompany and support** the artists.

The CircusNext platform tries to establish privileged relationships with the artists and to follow them even after the support phase.

1.2.2 Associated partners

Associated partners accompany CircusNext. They host the artists and follow their projects. Their actions are important to build and promote a circus network across Europe and to ensure the presence of CircusNext in many countries.

ASSOCIATED PARTNERS

101 - Outdoor arts creation space, UK
Académie Fratellini, France
Théâtre de l'Agora, scène nationale d'Evry et d'Essonne, France
La Brèche, Pôle national des arts du cirque de Basse-Normandie, France
CIRCa- Pôle national des arts du cirque, France
Circomedia, United Kingdom
Circuscentrum, Belgium
Cirko, Center for new circus, Finland
Cirko Vertigo - Casa del circo contemporaneo, Italy
Circus Cirkör, Sweden
Centre national des arts du cirque, France
Comune di Fossano, Italy
Comune di Racconigi, Italy
Comune di Savigliano, Italy
Dublin Fringe, Ireland
Espace Athic - Festival Pisteurs d'Étoiles, France
Espace Catastrophe, Belgium
Espace Périphérique, France
Établissement Public du Parc de la Grande Halle de la Villette, France
FEDEC - Fédération européenne des écoles de cirque professionnelles, Belgium
Festival de Circo do Brasil, Brazil
La Ferme du Buisson, scène nationale de Marne-la-Vallée, France
La Grainerie, Fabrique des arts du cirque et de l'itinérance, France
L'Hippodrome de Douai, France
L'Aléa des Possibles, Madagascar
Les Halles de Schaerbeek, Belgium
Latitude 50, Belgium
Zerogrammi - Luft Casa Creativa, Italy
Numédiart - UMONS Institute for Creative Technologies, Belgium
PERPLX, Belgium
Le Plus Petit Cirque du Monde, France
Le Prato - Théâtre international de quartier, France
Théâtre de la Roseraie, Belgium
Les Subsistances, France
Ladislav Sutnar's Faculty of Design and Art – University of West Bohemia, Czech Republic
SeaChange Arts, United Kingdom
Subtopia, Sweden
Theater opt de Markt / Dommelhof, Belgium
Théâtre d'Arles, France
Théâtre de la Cité internationale, France
Festival Trapezi, Spain
Videoporto Genova, Italy
Tralee, National Circus Festival, Ireland

Major events of the circus field are appropriate for gathering most of the CircusNext platform (co-organizers and partners) and to discuss important issues. During these highlights, many European artists and cultural operators have the opportunity to debate. CircusNext is one of the few programs in Europe to enable such gatherings. Therefore a **European network** is formed and its participants are **learning how to work together**. Seeing how the others work, identifying what the partners share, **understanding how they deal with different cultural, economical and artistic contexts is very important to improve the circus professional network**.

Most of the associated partners host residencies and/or public presentations. They can take over the co-organizers and they play a very significant role in the artists' careers, as many shortlisted or laureate companies of CircusNext premiere in one of those structures. A wide and active network is the foundation of CircusNext to promote multiculturalism and interdisciplinarity. By moving to different countries, professionals and artists are invited to take a fresh look on contemporary circus. Associated partners are essential in this process.

1.3 The Jury

The jury is composed of artistic personalities: experts from the circus field, festivals and venues directors and experienced artists. They participate in all the steps of the selection process and they try to give feedbacks to the artists on their work.

The 15 jury members come from 10 different countries.

The jury is formed of:

- **8 representatives of the co-organizers** of CircusNext 2013-2017,
- **2 representatives** from the CircusNext associated partners,
- **5 artists and/or experts** from the circus field.

THE JURY

Lindsey Butcher, Gravity and Levity company, United Kingdom (*artist and expert*)

Verena Cornwall, Circus Futures, United Kingdom (*co-organizer*)

Julie Descamps, Circuscentrum, Belgium (*associated partner*)

Fabrizio Gavosto, Festival Mirabilia, Italy (*co-organizer*)

Jean-Michel Guy, Ministère de la Culture et de la Communication, France (*expert*)

Jean-Charles Herrmann, Les Migrateurs, France (*co-organizer*)

Kitt Johnson, X-act company, Denmark (*artist and expert*)

Roberto Magro, La Central del Circ, Spain (*co-organizer*), **co-president**

Sarkà Marsikova, Cirqueon, Czech Republic (*co-organizer*)

Roman Müller, Cie Tr'espace, Switzerland (*artist and expert*)

Kiki Muukkonen, Subtopia, Sweden (*associated partner*), **co-president**

Claire Peysson, La Cascade, France (*co-organizer*)

Claudio Stellato, Italy (*artist and expert*)

Rui Torrinha, Centro Cultural Vila Flor, Portugal (*co-organizer*)

Boris Vecchio, Festival Circumnavigando, Italy (*co-organizer*)

The jury of the 2015-2016 edition is very diverse and has promoted meetings between professionals and contemporary circus artists. This double perspective brings much richness to the debates and allows to rethink the place of circus in various European countries, from the point of view of artistic creation and regarding economic and cultural policies issues.

"CircusNext is about giving the opportunity to an artist to write a performance based on a research that we feel is interesting and strong enough for a full length show."

Claudio Stellato, artist and jury member.

"There is no other place where your artistic dossier is read with so much attention. When you are part of the jury, it's interesting to see the different cultural backgrounds of each artist and to understand what they are trying to do: is it innovative, avant-garde? These notions are quite subjective depending on the different contexts in Europe."

Roman Müller, artist (2003-2004 Jeunes Talents Cirque laureate) and jury member.

The jury members have a quite common view **of the definition of contemporary circus** even though a lot of discussions come across their different meetings. Their role, when examining the applications and judging the projects on stage, is **to identify a potential, a profound research in terms of topics, disciplines and practices**, carried out by the artist. Even though the process may appear fairly subjective, especially since the expertise of the jury members are very diverse based on what circus is like in their country, some consensus exists in the choice of projects.

Co-organizers, associated partners and jury members come from across Europe:



The jury of CircusNext, co-organizers, and associated partners reflect the diversity of contemporary circus on a European level

1.4 The Reading Committee

As the selection is based on a written application, the application file is the **first connecting point between artists and professionals**.

The reading committee helps the jury and gives its own evaluation of the projects during the first phase of the selection process. During the pre-selection and selection phases, Jury and Reading Committee members discuss and comment on the applications. The Reading Committee members' input is a supporting element for the Jury debates and might be used to give some summarized feedbacks to applicants. Some members of the Reading Committee are former jury members and were involved at some point in the construction of CircusNext. **Artists, teachers, cultural operators, the members of the Reading Committee come from across Europe.** Members of the Reading Committee are also important to help the identification of artists and the dissemination of information on CircusNext in countries where contemporary circus is less developed

Members are invited to give their feedbacks on 5 different projects; they participate actively on the on-line forum. Opinions from the Reading Committee fuels the debates but its members cannot vote.

The Reading Committee 2015-2016

Juliette Beaume, Spain

Serge Borrás, France

Michel Cerda, France

Ute Classen, Germany

Thierry Dutoit, Belgium

Camille Englebert, Belgium

Valérie Fratellini, France

Javier Jimenez, Spain

Antonia Kuzmanic, Croatia

Hélène Langlois, France

Martine Linaer, Belgium

Catherine Magis, Belgium

Wendy Moonen, The Netherlands

Sophie Morrin, France

Orit Nevo, Israel

Thomas Renaud, France

Marie-Laurence Sakaël, France

Ana Sanchez, United-Kingdom

Joseph Seelig, Germany

Stefan Sing, Germany

Paolo Stratta, Italy

Alain Taillard, France

Cyril Thomas, France

Maiike Van Langen, The Netherlands

Julien Vittecoq, France

Sami Ylisaari, Finland

Gert Nulens, Belgium

Spiros Paterakis, Greece

Jenny Patchovsky, Germany

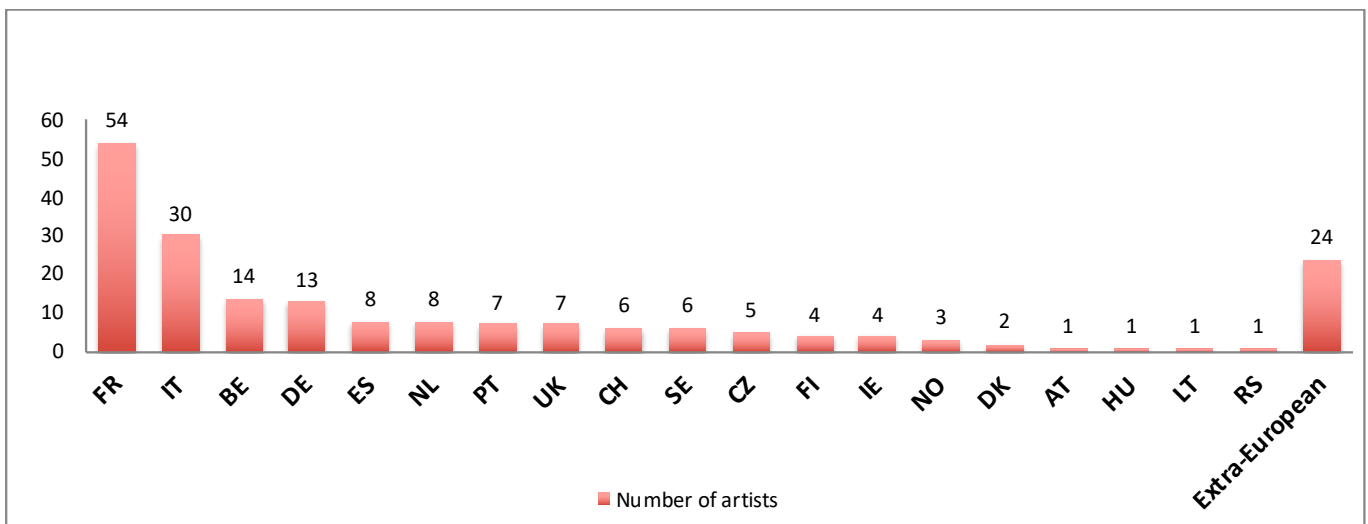
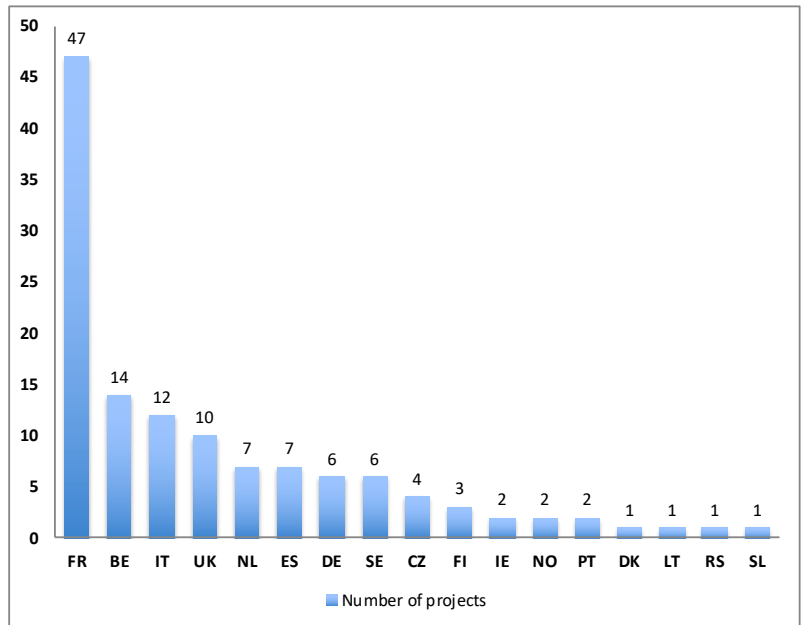
1.5 The artists

119 companies from 17 different European countries applied to CircusNext in 2015-2016. **15 projects** were shortlisted and **7 projects** were laureates.

1.5.1 Origin of the artists

Local contexts are very important to understand how European artists travel and why they apply to CircusNext.

From one country to the other, the access to schools, the possibility to meet producers and managers and/or to find residencies are very different. This might explain the fact that circus artists usually live and create their companies in countries where circus is more developed. However, a lot of artists wish to travel around Europe, to discover new places and to create in different cultural contexts. Moreover, for some artists, CircusNext is also the opportunity to start a new project for circus in their country of origin.

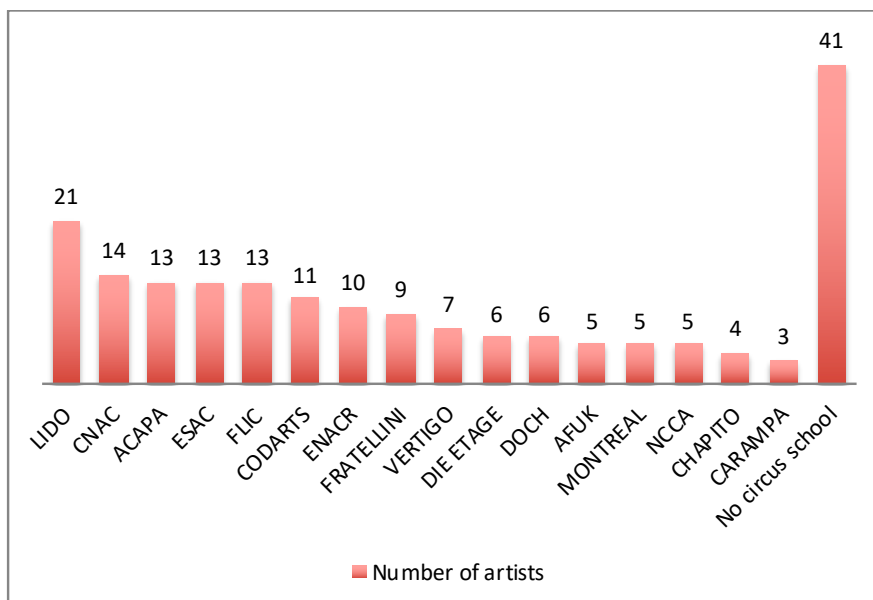


As CircusNext offers a strong visibility to artists, they finish the project with a strong European professional network. This is why some of the former laureates created festivals in countries where contemporary circus artists were neither visible nor supported. Their experience could be inspiring for the new generation of CircusNext artists.

■ Training

A lot of the applicants come from major European or international graduate circus schools. Higher Education in circus is more and more developed in Europe and less than one-third of the artists did not attend a circus school.

Among schools, France, The Netherlands and Belgium and the most represented countries. Italy, Germany, Sweden and the United-Kingdom also offer undergrad and post-grad curriculums and are also represented among the applicants.

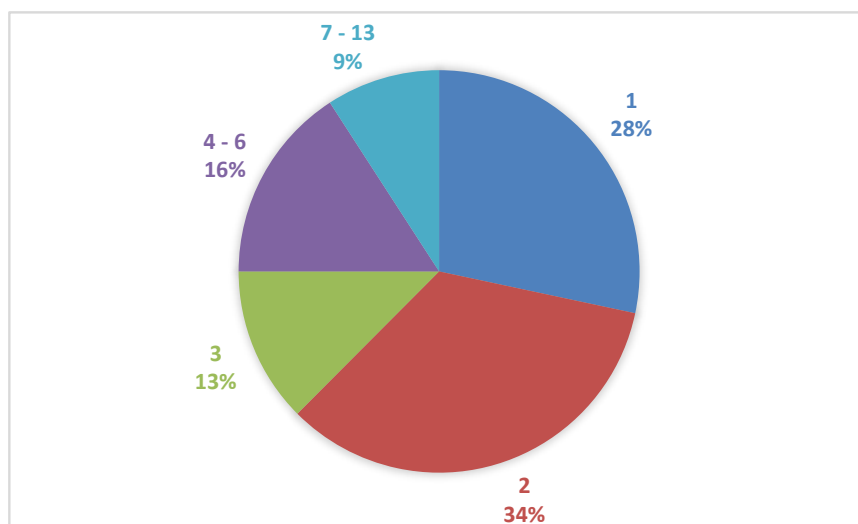


Interestingly, many artists choose to apply to CircusNext because the program is a step towards professionalism, and provides help to become an author and a project leader, an aspect of professional careers that is not necessarily present in the educational programs of circus schools. Moreover, a lot of artists have met during their training and CircusNext allows them to continue a collective adventure, either right after school or after several years, due to the fact that many young artists choose to work and tour as performers for a few years before they start writing a show and creating their own company.

1.5.1 On stage

In general, the applicants come from very different circus disciplines (acrobatics, juggling and aerial techniques representing the most important part of the projects). However **a large range of circus disciplines are represented** (trapeze, rope, silk, handstands, clown, tight-wire). Floor acrobatics or acrodance are the most represented disciplines. CircusNext is fairly representative of the interdisciplinary nature of the contemporary stage as artists mix not only the circus disciplines but also different artistic expressions: dance, theatre, video, music ...

In these contemporary shows, the acrobatic language is as a privileged vector to convey a discourse, a vision of the scene. Circus techniques tend to disappear to open to a multitude of languages: this is where CircusNext defends authors, they invent their own ways of expressing themselves.



2. Overview of the 2015-2016 Support Scheme

January 12, 2015	Launch of the call for projects for emerging European circus artists
February 27, 2015	Application deadline
April 7 - 8, 2015	Eligibility check
June 3 - 5, 2015	Shortlisting of 15 creation projects on their application files
June - December 2015	Preparation for the selection (possibility to have a pre-selection residency)
November 23 - 27, 2015	Selection Week in Dommelhof, Neerpelt (Belgium): 7 projects to be selected on a Work-in-progress presentation and interview with the jury
December 2015 - May 2016	Support phase (grants, residencies, mentoring)
June 2-4 2016	Public presentations in Paris

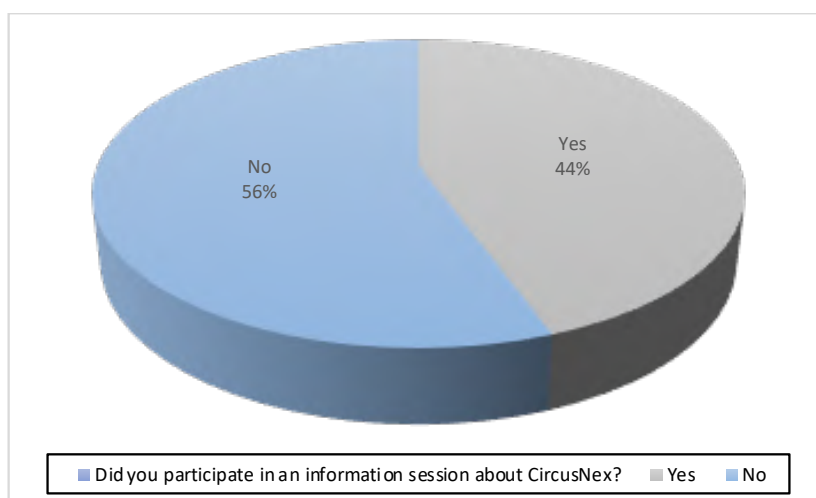
2.1 Application process

January 12 – February 27, 2015

The “call for projects” is published throughout Europe. Applicants are required to have completed their education and to be involved in a creation project, which must be either their first or second professional show. In the meantime, information sessions are organized in many different places, festivals or circus schools, led by the JTCE team or by the CircusNext co-organizers.

How do artists come to CircusNext?

All artists heard about CircusNext or Jeunes Talents Cirque Europe before having this creation project due to the development of an important network. However most of them heard about the project from other artists rather than from schools or venues. 44% of them participated in an information session about CircusNext before applying.



2.1.1 Applying to CircusNext and developing one's artistic identity

The reason for applying to CircusNext are varied:

- **Having more visibility on the European stage**
- **Being identified as an emergent artist**
- **Benefit from the support scheme and mentoring program**
- **Having time and space to create in good conditions**

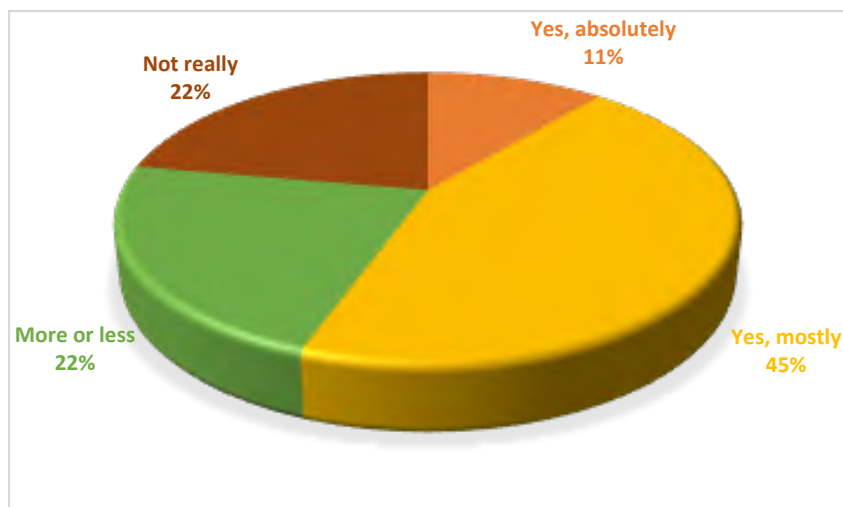
The role of the application file: developing one's artistic project

Most of the feedbacks are quite good on the application file, even though the language is sometimes a difficulty for non English-speaking artists. Most artists had enough time to complete their application and working on this written assignment would eventually help them clarify their project.

Depending on their academic and artistic backgrounds some artists are more used to complete dossiers. As the criteria for applying to CircusNext seems fairly clear, the application is also an important step in the process of building a show and/or starting a new company.

Impact of the application file on developing an artistic project

Did the application file help you develop your artistic project?

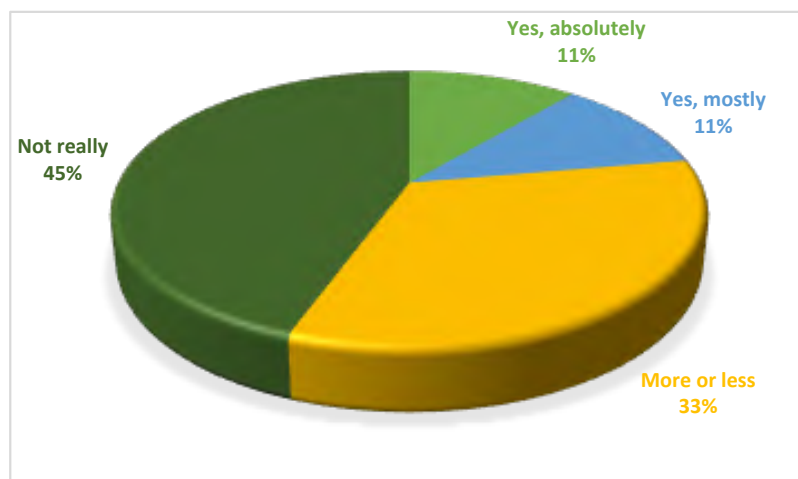


Therefore, more than 70 % of the shortlisted artists consider that working on the application file helped them in one way or another to develop their artistic project. Most applicants have already a pretty clear idea of the organization of their creation process but the questions asked on the application file often help them to precise their artistic goals.

The application file has mostly an impact on “developing my artist project” rather than on “developing my company”.

Impact of the application file on developing a company

Did the application file help you develop the administration of your company?



At this point of the process of CircusNext we can tell that the artists are more into artistic questions. The most important fact when applying to CircusNext seems to show a strong artistic purpose and a very clear aesthetic proposal in order to distinguish themselves from other projects.

Innovation is therefore the key word of the application process.

The feedbacks of the jury

For most shortlisted and laureate artists, the feedbacks they received from the jury on their application file were useful to carry on their project.

Working on the organization of the creation process, the administration of the company and / or the production of the project seems to come later in the process. However, it is to be reminded that the capacity of the artists to bring the project to fruition is one of the criteria during the selection (criteria #4).

The discussions during the selection process showed that the organization, administration and production of the project could be more developed for a lot of applicants in order to show their capacity to finalize a whole creation process. This highlights the importance of a mentoring program to help the artists cope with the challenges of a professional life and the responsibilities of a project manager.



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2.2 Pre-selection Meetings

General presentation

During the selection process, two important meetings took place in 2015:

- **The eligibility committee meeting took place in April 2015 at La Villette, Paris, France and gathered 7 members of the jury.**
- **The pre-selection meeting**, gathering 14 members of the jury took place in June 2015 at Théâtre de la Cité internationale, Paris, France.

2.2.1 The eligibility committee

Eligibility committee, April 7, 2015

Verena Cornwall, Roberto Magro, Julie Descamps, Jean-Charles Hermann, Sarka Marsikova, Fabrizio Gavosto, Jean-Michel Guy and the JTCE team.

The eligibility committee met for the first time in 2015-2016. The need of an eligibility committee appeared after the 2013-2014 edition, the jury having spent a lot of time examining the eligibility criteria leaving less time for more specific discussions on each project. 6 members of the jury accepted to join the committee with Jean-Michel Guy, former jury member and president, as an external observer and witness of the previous selections. Jean-Michel Guy is in charge of the feedbacks to artists.

Therefore, the 7 members' role was to establish a precise and objective list of the eligible projects, based on the rules of CircusNext. Cécile Provôt, director of JTCE, reminded the eligibility rules to all members and invited them to judge the projects only with those criteria: the artists should be living in Europe, the project is only their first or second show, they are not at school anymore and their project has not been funded yet. 4 to 5 members read each application and were invited to pre-vote on-line. As Verena Cornwall reminds, the meeting is not a selection meeting but should only decide upon the eligibility criteria.

Defining the role of the eligibility committee and inventing rules for the future

As this committee is referred to for the first time, one of its most important missions is to establish rules for the future.

The committee needs to determine how its members should work and justify their choices before the jury meeting in June. **The decisions of the committee (yes / no / maybe) are sovereign. Problematic applications and which deserve further discussion will be considered at the general meeting of the jury in June.**

For a lot of applications, the committee lacked information to judge the eligibility of the project. It is therefore the responsibility of the committee to find and share information about the artists and the companies. Complementary researches are often needed and conducted during the meeting on the different websites and on-line resources. Establishing precise rules is therefore very important in order to build a solid basis for the future CircusNext selections.

Eligible / Non-eligible projects

Projects considered as non-eligible projects correspond to at least one of the following cases.

Shows that are already/almost created

The committee notices that some applicants present a show that has already been created or will be created before the end of the CircusNext program. Questions are therefore raised on how to characterize what is the difference between a work-in-progress and a finalized show.

European country

This criterion is globally well understood and no debates are needed to decide if a project is eligible or not.

Length of the show

CircusNext promotes full-length shows. Therefore, the eligibility committee pays attention to the projects format. The number of person on stage is also analyzed as well as the possibilities to carry out the project. This is of course a very important criterion. However, the committee has difficulties with some projects as the artistic purpose can be very interesting but the project implementation conditions are not clear.

Availability during the support phase

As the applicant should provide a schedule, it is the role of the eligibility committee to check that the artists are available during the selection week in Neerpelt and for residencies during the support phases.

Funded projects

The members of the eligibility committee often ask themselves if a company/an artist has been funded or not for this show. A significant subsidy for a precedent project could eventually be a non-eligibility case. As Sarka Marsikova underlines, this criterion is quite difficult to evaluate.

Schools and training

The problem rarely arises in the selection. However, it is sometimes difficult to decide if the "school" criterion applies only to circus schools or to any kind of studies. The committee has therefore to decide how to define a professional artist and how they evaluate the possibility of an applicant to be considered as a professional artist even though he/she is still studying outside the circus school (at the university, for example). In case of debates, the applicant could be suggested for a Lab in June.



Sugar © Mylan Szyspura/Haytham for JTCE

2.2.2 The pre-selection meeting

Pre-selection meeting, June 3 & 4, 2015

Roberto Magro and Kiki Muukkonen (co-presidents), Verena Cornwall, Rui Torrinha, Boris Vecchio, Julie Descamps, Claire Peysson, Claudio Stellato, Sarka Marsikova, Kitt Johnson, Fabrizio Gavosto, Lindsey Butcher, Roman Müller, Jean-Charles Herrmann, and the JTCE team.

Organization of the three-day meeting

The protocol of the pre-selection meeting was well prepared by the JTCE team in close relationship with the jury co-presidents, **Roberto Magro and Kiki Muukkonen**.

Together, they settled the program of each day and the role of each jury member. A document summarizing the on-line votes and the tendencies (yes/no/maybe) and a document with the explanation of each selection criteria is given to each jury member.

- The projects having a negative vote are discussed on the first day,
- The projects having a positive vote or that remain undecided are discussed the second day,
- At the end of the day, each jury member is invited to choose 20 to 25 final projects to be discussed on the last day.
 - The last and third day, the jury chooses the 15 finalists. They also have time to recommend a few projects for future labs in 2015–2016.

Cécile Provôt, director of JTCE, opens the meeting and presents the members of the jury. She reminds that the jury is composed of co-organizers, associated partners and external experts.

The co-presidents recall the rules of CircusNext and read the text of Jean-Michel Guy, former jury president, highlighting the challenges of CircusNext and stressing the role and responsibility of the jury.

Each jury members is in charge of 6 applications and pitches the project to the others in order to start the discussion. The pitch is supposed to give basic information: the name of the company, the name of the author, the country and a brief description of the projects and of the content of the application form.

The co-presidents lead the debates and read a few comments of jury members or of members of the reading committee on the online forum. Those comments help to precise some points and are a chance to hear the point of view of other specialists.

Each project is objectively presented and discussed. If needed, the videos (not compulsory) are seen in order to make a decision.

During the debates, the idea is not to find a global consensus, but to really evaluate the strengths and weaknesses of each project.

Discussions mainly focus on:

- The quality of presentation of the project
- The relevance and the clarity of the discourse
- The viability the project and its compliance with selection criteria

The personal aesthetic judgments are only slightly involved in this part of the selection process.

Even though the debates are quite long, they are absolutely necessary.

Discussing, arguing, seems to be the only way to really analyze the projects in details and to be very sharp for the final selection. The different opinions are really interesting to share and very complementary. The fact that some jury members (co-organizers, external experts or artists) might know the candidates can sometimes help to understand a project.

The philosophy of CircusNext

As an introduction to all jury members, a letter by Jean-Michel Guy is read at the beginning of the pre-selection jury meeting as he could not attend. This letter reminds the philosophy of CircusNext and the role of the jury members and is therefore very important for the selection process. As many jury members have been committed in CircusNext for a long time, their role is to guide the new jury members.

The selection criteria are based on the philosophy of CircusNext

- Singularity of the proposition
- Coherence and relevance
- Performing quality
- Ability to bring the project to fruition

CircusNext should help authors from the circus field and identify artists with a strong potential. The definition of circus arts today is therefore central in the debates.

The jury will also play a role in accompanying and supporting the artist through the whole process, the selection is therefore a crucial moment.

During the discussions, the jury members frequently refer to these principles especially in case of strong debates.

For example, Fabrizio Gavosto (Mirabilia Festival) asks many times: "Do the artists need CircusNext?" He also encourages the jury to give special attention to "projects that would not exist without CircusNext". The role of the reading committee is also very important. Their comments and evaluations are accessible on the online forum. For example, Antonia Kuzmanić, former laureate and co-president of the jury, has a very sharp analysis of the projects and, as an artist and as a jury, really insists on projects that are "*for* CircusNext". We understand that "*for* CircusNext" means projects responding to its philosophy and to its principles. As Jean-Michel Guy reminds: "we help people who really need it, not talented artists who would find support and visibility without CircusNext."

Even a project with a majority of "no" is discussed. Besides the eligibility criteria (which are fairly objective), it is important to clarify why a project is not chosen. The fact that some application forms are not well completed is an important factor. As many jury members underline, some projects are "not ready for CircusNext". This doesn't mean that the project is artistically uninteresting, but that the artists still need time before engaging in a long creation process. These artists are generally recommended for Labs, the best place to help them improve their project, open to other artists and other artistic cultures.

Many artists who participated in labs in 2013-2014 (in France and Portugal) applied to CircusNext this year showing that CircusNext succeeds in creating a dynamic network.

The philosophy of CircusNext is also to accompany and support the artists and this should start with the selection process and the applicants.

Therefore, JTCE asks each jury member in charge of pitching a project to take notes during the debates. Each applicant will receive feedbacks on his/her application.

It is very important that all the artists have feedbacks on their application and feel that the jury is really committed in the process. Even though the exercise is difficult, giving feedbacks also guarantees the openness and the transparency of the selection process. Moreover, young artists applying for the first time really need those feedbacks in case they would like to apply for another edition and/or to continue their project with or without CircusNext. For the shortlisted artists, those feedbacks are also very important so that they can get advice to prepare the selection week in Neerpelt.

The selection

88 projects were discussed and evaluated by the jury.

On the on-line pre votes:

- Only one project has a unanimous "yes"
- Only 11 projects have a majority of "yes"
- 18 projects have a unanimous "no"
- 40 projects have a majority of "no"

The others are in ballot, with more or fewer "yes", "no" or "maybe".

At the end of the three days, 15 promising projects are invited to the selection week.

Questions raised

The meeting of the eligibility committee and the jury meeting in Paris were interesting occasions to observe the members of CircusNext discuss and define the different terms of the program.

What is an emerging author today, how to define the circus language, how to evaluate the capacity of an artist to build a show, what is an aesthetic judgment, how to identify a strong and original artistic identity? As Jean-Michel Guy underlines in his comments, CircusNext is seeking for authors **"asking themselves important artistic questions"**.

For the jury, it is important to choose projects that represent the circus of today but will also represent it tomorrow; they are therefore looking for artists with long-term goals and a promising artistic vision, innovation is therefore supposed to be central in their discussions and decisions.

The dramaturgy of the future shows as well as the other artistic components (including technique, sets, etc.) are frequently discussed and we can observe that the consensus is difficult on artistic questions. However, the jury also pays attention to **the capacity of artists to really build the project**, looking at budgets, technical needs, etc. For example, projects requiring specifically a tent are closely studied in order to see if the company has the means to implement such a project.

Another interesting question is raised when discussing **the risk** of choosing and following one project or another. A young and innovative company has its place in CircusNext and the jury plays a role in supporting projects that would not exist without CircusNext. As some artists take risks (artistically and sometimes physically), the jury should also take the responsibility to support those projects.

Finally, Roberto Magro insists on the necessity for the jury to **evaluate the capacity of the artists to move from a short-length project to a real performance**. This is related to the ability of really writing a show and being able to hold it. As an echo, a very interesting comment is written by Thomas Renaud, former producer at JTCE and now director of la Maison des Jonglages in France, he insists on the fact that CircusNext is **"an opportunity to take this time for research"**, a question that should also guide the jury when examining the applications: do we focus on production issues or do we allow ourselves to support projects that need more time for artistic research and will never evolve without CircusNext?

During the discussion, many jury members judged that some projects are not yet ready for CircusNext. A dialogue is engaged on ways to help those promising artists to be challenged and supported. Labs are of course an opportunity to help an artist as well as a good outside eye chosen to follow the project, for example. But, in the future, other ways of helping artistic personalities to emerge could be discussed among the jury. This idea of long term projects to accompany some artists in parallel to the core of the CircusNext program seemed to be more and more considered during those two meetings and is very promising for the future.

2.3 The pre-selection residencies

All the short-listed artists benefited from at least one pre-selection residency organized by CircusNext.

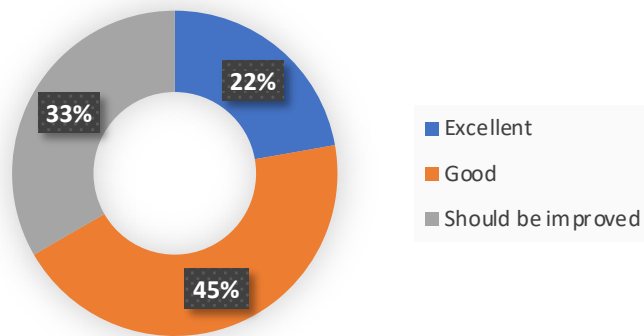
Names of authors and interpreters (nationalities)	Name of the company (country of residence)	Name of the project
Willem Balduyck (BE), Sophie Van der Vuurst de Vries (NL)	Circus Katoen (BE)	As heavy as it goes
Matleena Laine (FI), Love Kjellsson (SE)	Miksi (SE/FI)	Figure-Ground
Bastien Dausse (FR), François Lemoine (FR)	Cie Barks (FR)	Les Idées Grises
Diego Vernazza (AR/IT), Eleonora Gimenez (AR/IT), Vanina Fandino (AR)	Proyecto Precipicio (FR)	Lugar
Sandrine Juglair (FR)	n/a (FR)	Diktat
Quentin Claude (FR), Marion Even (FR), Gaël Manipoud (FR)	La Migration (FR)	LANDSCAPE(s)#1
Martin Riedel (DE), Mathias Ramfelt (NO)	MRMR Bros. (NO)	Not Gay!
Ricardo Gaiser (DE/BR), Katja Andersen (DK)	Two (FR)	Finding No Man's Land
Dymitry Szytura (DE)	Motchok (BE)	Steinmantel
Ayal Benin (HU/IL)	n/a (FR)	Axis°
Malte Peter (DE)	n/a (FR)	Kor Phi
Rafael De Paula Guimarães (BR), Ania Buraczynska (PL)	Compagnie du Chaos (FR)	Nebula
Jonas Julliard (FR), Cyril Pernot (FR), Karim Messaoudi (BE), Mathieu Bleton (FR), Mosi Espinoza (PE)	Galactik Ensemble (FR)	L'Héritage du poulpe
Itamar Glucksmann (IL/AR), Ron Beerli (IL/PL)	n/a (SE/FR)	Lazuz
Pietro Selva Bonino (IT), Andrea Sperotto (IT)	Cie Sugar (FR/IT)	Canards

Pre-selection residencies: preparing the selection week

Pre-selection residencies are quite well evaluated by shortlisted artists. The period of time between the selection (June 2015) and the selection week in Neerpelt (November 2015) being quite short, some artists encountered difficulties to organize themselves and didn't have a lot of time to prepare their 20-minute presentation. Even though a lot of artists would have liked to meet more artists and professionals during this period, the impact of the pre-selection residencies is evaluated as "good" for most companies.

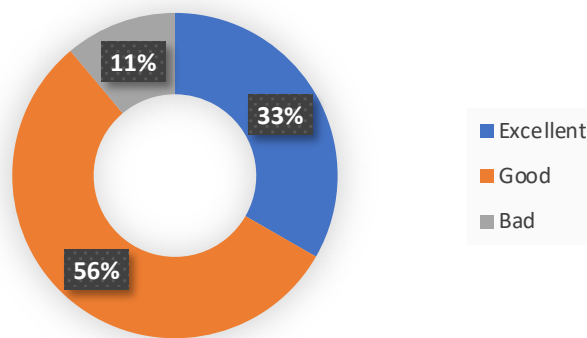
Impact of the pre-selection residencies on the project (1)

Could you evaluate the impact of the pre-selection residency on the opportunity to meet artists and professionals?



Impact of the pre-selection residencies on the project (2)

Could you evaluate the general impact of the pre-selection residency on your project?



It is to be noticed that the different deadlines imposed by the CircusNext schedule lead to a necessary organization to go on with the project. Thus, this period of pre-selection acts as an accelerator for many projects as all the artists are due to follow the same deadlines.



Barks © Mylan Szyspura/Haytham for JTCE

2.4 The Selection Week in Dommelhof

Neerpelt, Belgium, November 23-28, 2015

General presentation

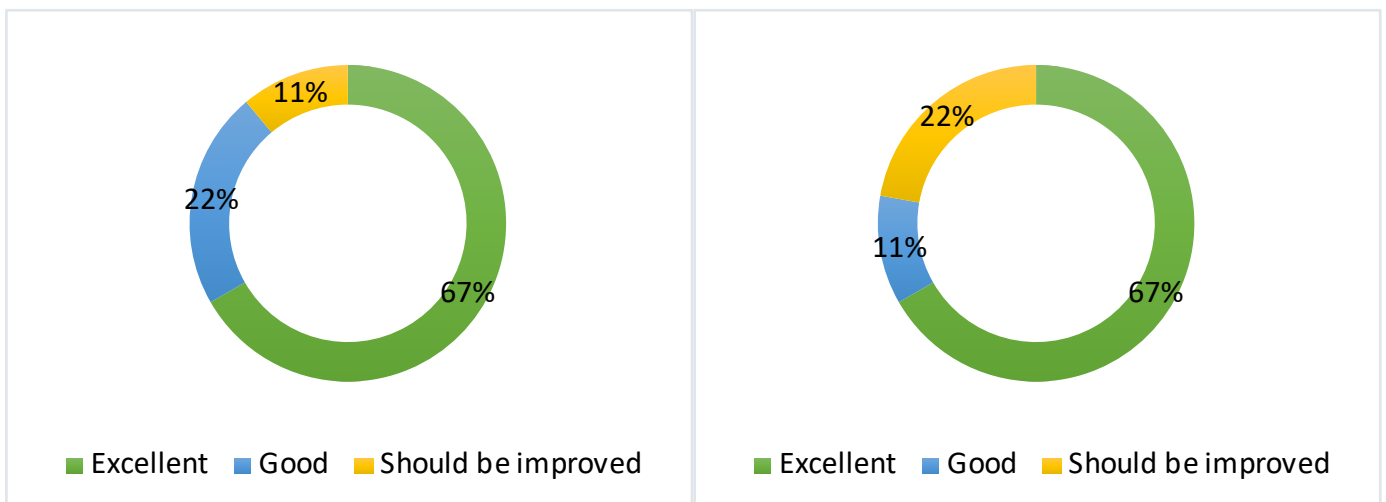
The protocol of the Selection week was well prepared and strictly followed. The schedule set by the JTCE team is very important since it offers the artists, the jury members, and the invited festivals and venues directors to participate in an event in which every one has a specific role. For the artists, there is a lot at stake and the conditions of the Selection week in Dommelhof are clearly considered as particularly good and appropriate for them. **The artists present a 20-minute piece on stage**, that is a work-in-progress and certainly not, at this point, an extract or an overview of the final piece. **They also have a 30-minute interview** with the jury members taking place right after their on-stage presentation.

The combination of these two steps is very fruitful. It clearly prepares the artists to their professional career, since they will very often have to present and defend their work orally and on stage.

The technical conditions in Dommelhof and the general conditions are evaluated very positively by all artists. All the artists had the opportunity to prepare their presentation on stage with the technical team and had time to rehearse. During the interviews, they often mentioned the selection week as a very stressful and important event, but that the help of the technical team and of the JTCE team as well as the good general conditions really helped them to face this challenge.

Please evaluate your overall satisfaction of the selection week in Dommelhof (technical conditions)

Please evaluate your overall satisfaction of the selection week in Dommelhof (general conditions)



All artists seem to be very satisfied by the conditions offered in Neerpelt and all were very aware of the chance to be there and to be able to meet many people of the circus industry. The selection week remains a unique moment in the whole CircusNext program.

During one week, Dommelhof and the JTCE team welcome more than 150 people coming from across Europe. Artists, members of the jury and professionals all have a very clear schedule and have the opportunity to meet and discuss during this unique event.

Shortlisted artists & laureates

LAUREATES

Stein Mantel, Motchok, Dymitry Szypura (DE)

L'héritage du poulepe, Galactik Ensemble, Mathieu Bleton (FR), Mosi Espinoza (PE), Jona Julliand (FR), Karim Messaoudi (BE), Cyril Pernot (FR)

Nebula, Cie du Chaos, Rafael de Paula (BR)

Diktat, Sandrine Juglair (FR)

As heavy as it goes, Circus Katoen, Sophie Der Vuurst De Vries (NL), Willem Balduyck (BE)

Fining No Man's Land, Cie Two, Ricardo Gaiser (BR/DE), Katja Andersen (DK)

Landscape(s)#1, La Migration, Quentin Claude (FR), Marion Even (FR), Gaël Manipoud (FR)

SHORTLISTED ARTISTS

Lugar, Vanina Fandino (AR), Eleonora Gimenez (AR/IT), Diego Vernazza (AR/IT)

Lazuz, Ron Beeri (IL/PL), Itamar Glucksmann (IL/AR)

Les idées grises, Cie Barks, Bastien Dausse (FR), François Lemoine (FR)

Axis, Ayal Benin (IL/HU)

Figure Ground, Miksi, Matleena Laine (FI), Love Kjellsson (SE)

Canards, Cie Sugar, Andrea Sperotto (IT), Pietro Selva Bonino (IT)

Kor-phi, Malte Peter (DE)

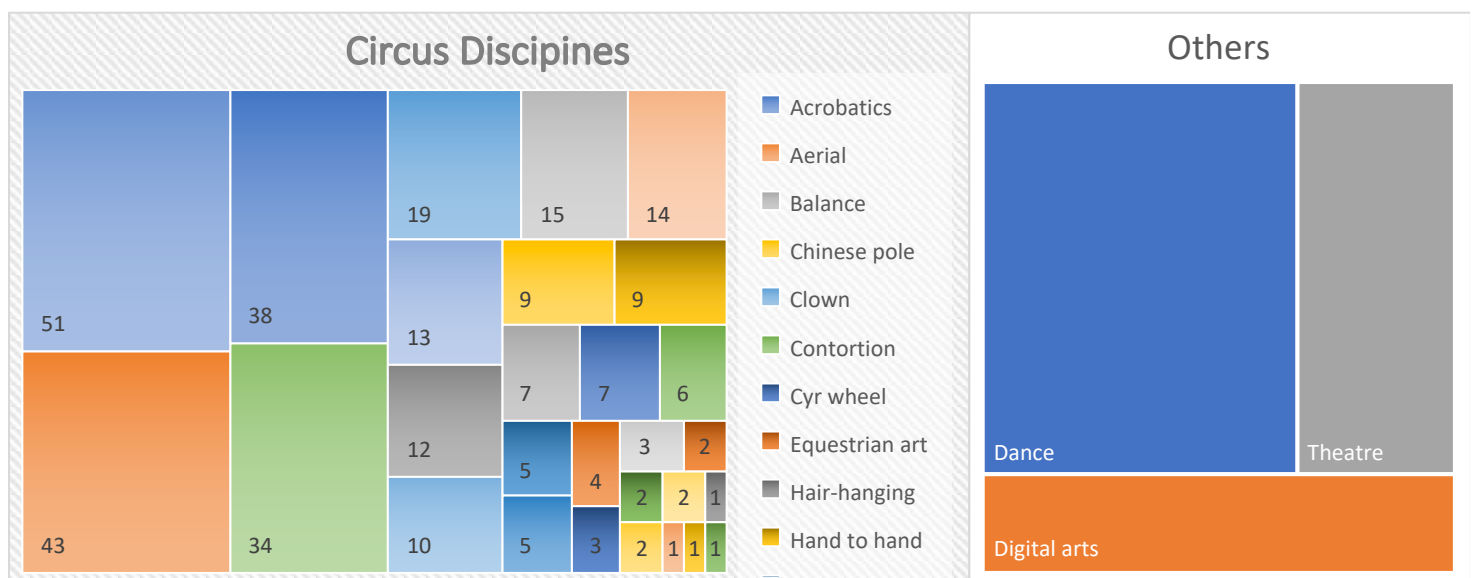
Not Gay!, MrMrBros, Mathias Ramfelt (NO), Martin Riedel (DE)

A variety of aesthetics representing the European circus

In 2015, the shortlisted artists who presented their work in Neerpelt come from Belgium, Denmark, France, Germany, Italy, Israel, Norway, Sweden, and The Netherlands.

Many different disciplines are explored on stage and most of the artistic projects mix circus disciplines with diverse arts as dance, physical theatre, music or digital arts, reflecting one of the major evolutions of the contemporary stage for the past 15 years. Interdisciplinary work is therefore very present in contemporary circus even though artists still develop the specificity of their circus disciplines and try to invent new artistic languages in relationship to specific stage designs, objects or new apparatuses.

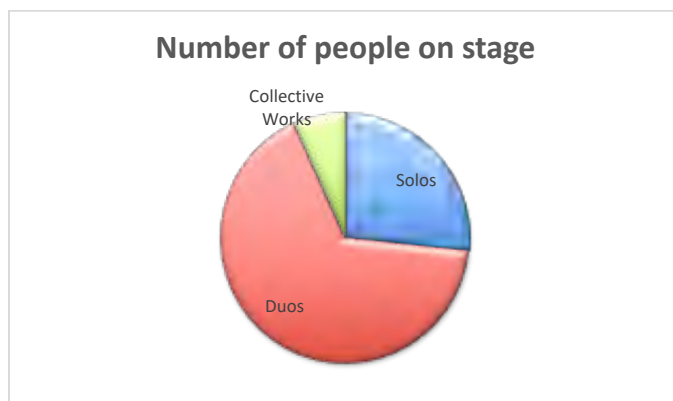
The circus disciplines represented in Neerpelt are as follows:



This year a lot of projects focus on the creation of new body languages through the invention of objects and machines. These inventions are interesting to question the relationship between authorship and the renewal of aesthetics and techniques in contemporary circus.

The artists also seek for new ways of writing circus, from notation systems or drawings, to finding methods to develop artistic research during the studio work.

The selection week in Dommelhof is a snapshot of contemporary circus and of the new languages invented by artists. This year the audience could see on stage 4 solos (Dymitry Szytura, Sandrine Juglair, Ayal Benin, Malta Peter), but also a lot of duets involving artists with various profiles, courses and disciplines (Cie Lugar, La Migration, Cie Barks, Cie Sugar, Miksi, MrMrBros Cie, Circus Katoen, Cie Two, Cie Chaos, Ron Beerl & Itamar Glucksmann...), and one collective work, Galactik Ensemble, bringing together five acrobats on stage.

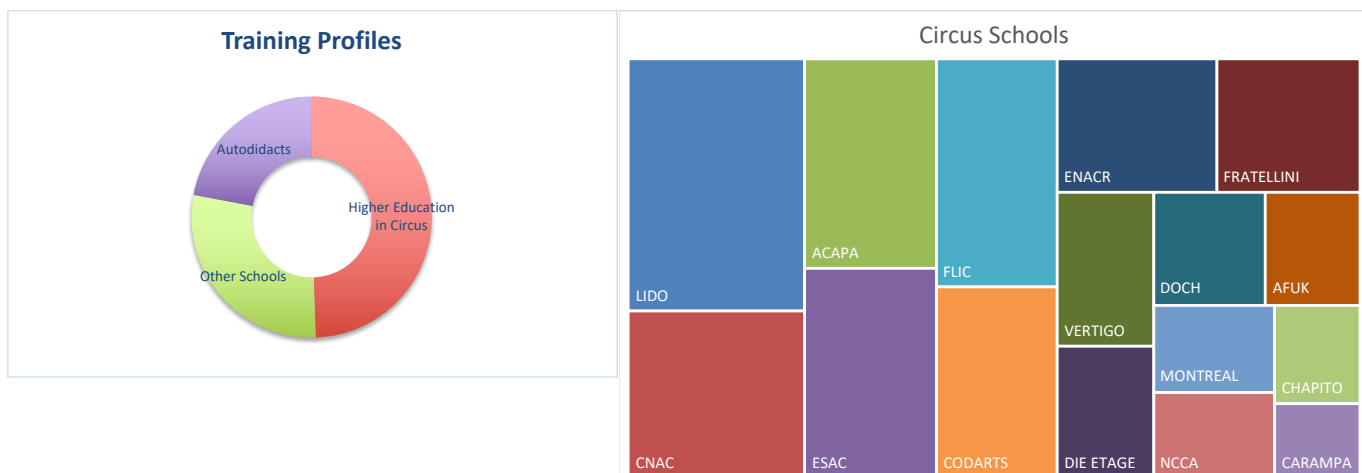


It is interesting to see that many artists look for a collaboration with a director or choreographer. During the interviews with the jury we can notice that most of them are in a research process in the long run, claiming their authorship. CircusNext is therefore particularly suitable to help these emerging young authors who will benefit from the CircusNext platform to build their company and take time to invent their singular way of writing circus.

Excellence is at the heart of CircusNext and one of the selection criteria. Therefore most of the shortlisted artists followed advanced training in circus arts in many schools, including the major European ones. Some already have a substantial experience as performers in international companies and the technical quality on stage is quite high in many presentations.

Training profiles

The diversity of the training profiles shows that there is a real dynamic of the European circus that allows young artists to move easily from one country to another to study or work and therefore meet and share their cultures and their knowledge in the field of circus.



All companies have benefited from one or more pre-selection residencies to prepare the presentation of a work-in-progress in Neerpelt. But for many, the project presented to CircusNext is the fruit of a long process of artistic discussions, studio work, research and experimentations. Some artists had the opportunity to give a public presentation just before Neerpelt in cooperation with CircusNext co-organizers or associated partners, which is obviously a rare opportunity to test their work-in-progress and precise their choices before the selection week.

Evaluating the projects

The jury attended fifteen presentations in three days, each followed by a 30-minute interview.

Two jury members are in charge of each company and lead the discussions. Three main issues will be addressed: the feelings of the artists after the presentation, the way the presentation relates to the rest of the project (excerpts, montage, research materials) and, what is the origin or what is the journey followed by the artists until the presentation in Neerpelt. These three questions provide insight into the understanding of the artistic project and help to see how CircusNext could accompany the companies as well as the capacity of the artists to bring the project to completion.

Following the 4 criteria, discussions are then opened to all the members of the jury who emphasize primarily on the organization of working times (residencies...), the dramaturgy of the projects and the various collaborations considered by the artists. The last five minutes of the interview will also allow the artists to ask questions or add information they did not have the time to share with the jury.

Finally, the jury collectively discusses each presentation for 10-20 minutes. For each company and after each discussion the two co-presidents ask the jury to note a few sentences and decide on a pre-vote: yes, no, maybe. Those pre-votes and the point of view of each jury member are shared within the jury members at the end of each day, in order to keep the record of the discussions. It seems very important that all jury members are fully involved in the process so that discussions can be of a high level, allowing opposing views, in order to finally find points of agreement for the final selection.

Meeting with the circus professionals

As there are strong needs for mentoring and feedbacks among artists, it is important that the selection week stays a place that promotes the possibilities to meet and discuss.

This year, the artists also had the opportunity to present their project and answer questions from the professionals after the interview with the jury, during a 20 to 30-minute discussion. A lot of festivals and venues directors come to Neerpelt and the aim of the selection week is also to create interactions among the CircusNext community. For the artists, it's another occasion to explain their artistic vision, and for the professionals, it's a way to scout for new talents and to get an overview of the future of circus and of the tendencies in terms of creation and innovation.

Moreover several events are organized in Neerpelt to facilitate discussions between artists and professionals. Identifying and accompanying emerging artists is at the heart of the missions of CircusNext and the selection week is the perfect place to reassert these missions.

"CircusNext is offering so much support! You learn faster and you have more opportunities to show your work-in-progress. The process can really influence a lot on how you want to make circus. You meet with a lot of people and young circus companies, there is a need of meeting other artists."
Circus Katoen, May 2016

One of the evenings is devoted to a meeting between artists moderated by Agathe Dumont. This informal encounter enables artistic teams to meet and discuss common themes: how to define one's circus language, how to work in a creative process, what is artistic research and what are the needs of the artists? The artists rarely have the opportunity to share their practices, which can only be beneficial. Another evening is devoted to a set of questions and answers. Artists could, during the week, write all the questions they wanted to ask to the professionals and drop them anonymously into a box. Cécile Provôt and Jean-Charles Herrmann managed the discussion that addressed some difficult issues: producing and touring shows, economic matters in the sector, or programming choices. Talking helps to understand each other's ways of working and builds bridges. It also highlights the differences between European countries and offers the opportunity to learn more about each other's practices.

On-stage presentation is referred to as the most important event at Neerpelt for almost all artists.

"Presenting a work step in Neerpelt is difficult because we show a work-in-progress to a lot of people and it's always more dangerous. But an artistic project evolves within the CircusNext process and constraints can become strengths."

Rafael de Paula, June 2016

Professional meetings were interesting but some artists lacked time to really discuss with venues and festivals director and to meet with other artists. For most artists the preparation of a 20-minute work-in-progress for the selection week in Neerpelt was quite hard but most of them are happy with their presentation. The interview with the jury is difficult for the artists but generally helps them to clarify their artistic project and some discussions can be very fruitful. Some artists notice that they would like to have more questions focusing on their artistic project rather than on the organization of the project and their capacity to bring it to fruition (criteria 4).

Some artists – shortlisted and laureates – really benefited from the selection week as they had the opportunity to meet with various cultural operators. Some of them were offered residency possibilities and / or co-productions, diffusion.

"The selection week is a rare opportunity in an artist's life, where you can take time to talk about your project and to have so many people interested in it, looking at you and listening to you."

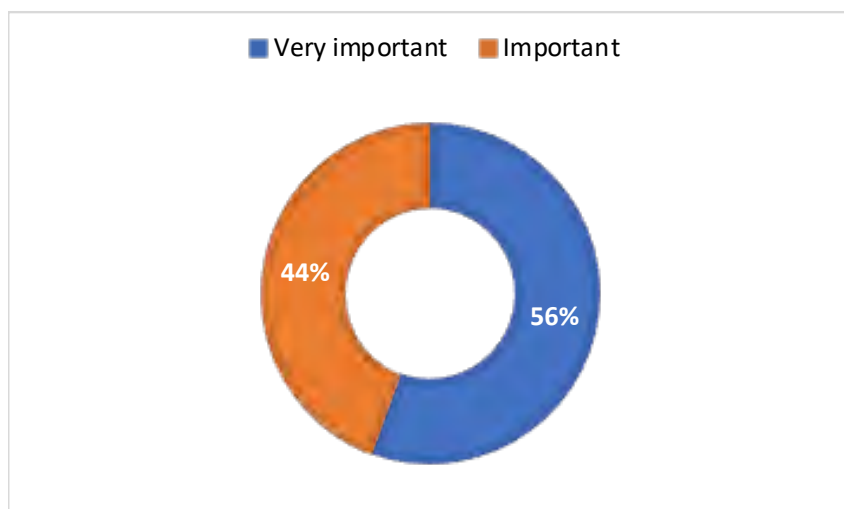
Sandrine Juglair, May 2016

As the CircusNext platform is playing an important role in accompanying artists, the selection week in Neerpelt is fundamental for the network to be really active.

Generally, the impact of the pre-selection residencies, of the selection week, of the CircusNext Platform and of JTCE team is evaluated as important or very important by all shortlisted and laureate artists. However, the selection week in Neerpelt remains a key-event for almost all artists and generally has a very positive impact on the project (important to very important).

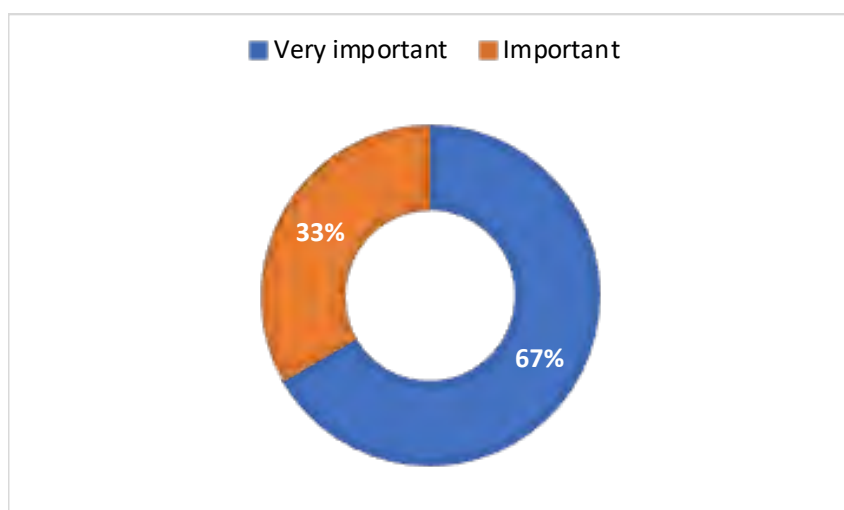
Impact of the CircusNext platform on the project

Could you evaluate the impact of the CircusNext platform on your project?



General impact of the selection week on the project

Could you evaluate the general impact of the selection week on your project?



The answers of all shortlisted and laureate artists after the selection week in Neerpelt basically corresponds to the answers during the qualitative interviews made with some artists during the pre-selection residencies and with all laureates at the end of the supports scheme. Even when artists are not laureate, the impact of CircusNext is very important and companies benefit from the **visibility** and the **European renown** of the project. It is important to say that there are no major differences between artists from different countries on the quantitative evaluation as most circus artists are used to travel and to face different conditions when rehearsing or performing.

"CircusNext is a label but also provides access to a network of professionals who, during the selection week, are really there to watch artistic projects and meet with the artists.

This type of event does not exist anywhere else."

Galactick Ensemble, June 2016

For all shortlisted artists, CircusNext is a way to strengthen an artistic project and truly brings it to a possible embodiment. The support of the JTCE team is, in any case, crucial in this journey towards the professionalization process of a young company and the development of an artistic identity.



Circus Katoen © Mylan Szyspura/Haytham for JTCE

2.5 Support Phase

The support phase of the 7 laureate companies took place from January 2016 to June 2016 and includes a grant, residencies and a personalized support (mentoring).

The laureates are from different backgrounds but they all have an **original artistic approach**. For them, CircusNext is an opportunity for artistic and professional development and all were able to work on their project, to develop it, to constitute a permanent team and to benefit from outside eyes during the support phase.

2.5.1 Grants

Grants offered to the laureates by CircusNext often allowed them to organize the residencies in good conditions (especially to pay the artists and the technicians) and to purchase equipment for the show.

The European dimension is seen **as an opportunity to tour their work in other countries** and to learn about the European circus geography (several artists had residencies in several different countries). The artists appreciate the time and space offered by CircusNext. It allows them to be in a research process and enhances the process of writing a show, it helps thinking the central idea of authorship; these are the values CircusNext stands up for.

The grants are mainly used by companies to:

1. fully employ all the members of the artistic and technical team;
2. buy stage or specific props;
3. help with the different residency journeys.

2.5.2 Mentoring

Mentoring is one of the parts of the CircusNext support phase.

During the support phase it is proposed to the artists to invite a “mentor” for a few days, with the support of CircusNext partners. Mentoring is often a key moment in the support phase as it can take different forms: having an outside eye to follow the work of the company, hiring artistic collaborators or technicians, receiving assistance for the administrative structuring of the company. Mentors help the artists to go further on the artistic side (**working as author**) and on the organizational side (**working as a project leader**).

CircusNext gives time and space to young artists for their artistic path to emerge or to develop in quite good conditions. Therefore, the mentoring program plays a role in the professionalization process of these young artists and the development of a project both artistically and professionally.

Mentors, 2015-2016

ARTISTS	MENTORS
Circus Katoen Willem Balduyck & Sophie van der Vuurst de Vries	Outside eye, help for dramaturgy, acting. Help on physical preparation with Kitt Johnson. Help for structuring a company and building a professional project with Charles Vairet.
Compagnie du Chaos Rafael de Paula	Help for dramaturgy
Galactick Ensemble Mathieu Bleton, Mosi Espinoza, Jonas Jullian, Karim Messaoudi, Cyril Pernot	<i>No mentoring</i>
Compagnie Two Katja Andersen & Ricardo Gaiser	Help for dramaturgy Help for structuring a company and building a professional project with Charles Vairet
Sandrine Juglair	Outside eye Help for scenography
La Migration Quentin Claude & Marion Even	Composer and musician on stage
Motchok Dymitry Szyspura	Outside eyes Help for structuring a company and building a professional project with Charles Vairet

Almost all artists have received the help of CircusNext for mentors: outside eye, members of the artistic team (composer, light designer, etc.), specifically for the management of transports, accommodation, meals and wages. **The mentoring program is adapted to the needs of each artistic team: practical help, financial support, etc.**

Artistic Mentoring

Artistic mentoring can take different forms. For a lot of artists CircusNext is the opportunity to invite an outside eye during the creation process. The “mentor” will therefore help for the dramaturgy, the choreography or the stage direction. As an outside eye is not the author, his or her role is to help structuring an artistic purpose, as a dramaturge for example. Sandrine Juglair, Compagnie Two or Dymitry Szyspura benefited from the mentoring program by inviting one or many artistic collaborators on the long term of their creation process.

On another hand, "mentors" can also occasionally help the artists on specific problems. This was, for example, the role of Kitt Johnson with Circus Katoen. After the selection week, the choreographer and jury member offered to help some companies to work on the choreographic part of their shows or more generally on body and movement. As the two artists from Circus Katoen suffered from injuries and physical problems, the choreographer acted as a mentor to help them think about their bodies, organize their physical work in order to work longer, with efficiency and more care.

For Kitt Johnson, jury member, a mentor is neither here to impose something on the artists nor to give a methodology. The mentor is here to listen to their questions and to help answering them.

When accompanying emerging artists, a "mentor" is also accompanying human beings, helping them to create a space for their artistic questions to emerge and setting long term goals beyond a specific project. Questioning both artistic and professional issues, this type of mentoring is of course essential for young artists in order to help them to think differently on their project and to prepare their careers

Production & administration Mentoring

This year, CircusNext implemented a new type of mentoring for some companies. Therefore, Dymitry Szyspura, Circus Katoen and Compagnie Two were offered to work with a mentor in order to help them structuring their company and building their professional project. The mentoring session were driven by Charles Vairet, production expert in the circus field.

Most artists lack skills for structuring administratively a long-term project and for considering their creation project as a part of a larger professional career. Creating an art work is one part of the process, but knowing what are one's issues and how he or she will manage them is another part. Being an artistic director also requires specific skills, which the mentoring program of CircusNext can help acquire. Emerging artists applying as authors to CircusNext are also in the process of becoming company directors and accompanying them also involves helping them to play this role.

"It is not possible to think on the accompaniment of emerging artists without considering the accompaniment of human beings. Creating a space for reflection is important. The idea is to stop at one point in the artistic process and to discuss, change, evolve."

Charles Vairet, mentor, 2015-2016

For Charles Vairet this type of mentoring is fundamental in a program like CircusNext. From his point of view, all artists who worked with him were very satisfied even if this type of work wasn't clear for them in the first place. Once again, the role of the mentor is not to work directly on the administration and the production of the show, but to understand the issues faced by the artists and to help them find the right tools to build their company and be more aware of the difficulties and challenges of a professional life: how to earn one's living, how to develop a project and ensure touring, etc. The artistic process is therefore as important as the company project. Discussions with artists on their project and their future allow them to transform something in their process and continue their professional pathway on their own.

"CircusNext acts an accelerator for a lot of artists who are not always ready to become project leaders or company directors. It's important to associate people to the project who can help the artists with the administration, the production or with touring. On one hand, the ideas of authorship, circus writings are important, but on the other hand, working on becoming a project leader is as important for the professionalism of young artists. Once the support scheme of CircusNext is over, it's too late and they need to take the opportunity."

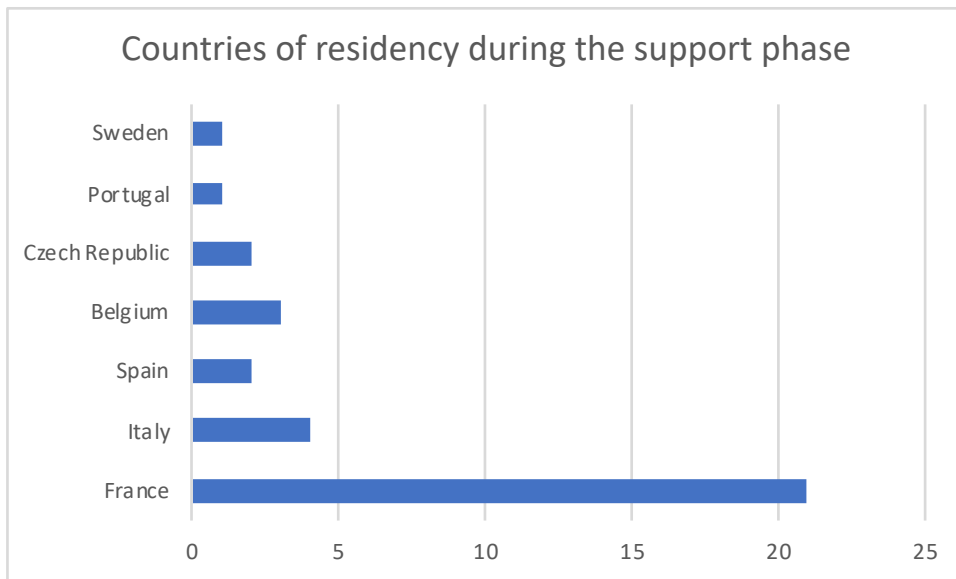
Géraldine Werner, AYROOP Productions

2.5.3 Residencies

According to the availability and technical constraints of each artistic team, CircusNext tries to ensure at least one month of residency by company. One of the aims of these residencies is **to encourage mobility, to meet other cultural contexts, new audiences and expand the co-producers / distributors network of the artists.**

During the 2015-2016 operation many artists were able to organize other residencies by themselves, which helped them to continue working on with different partners even after the CircusNext support phase was over. The CircusNext platform is, of course, a great help to find and implement all residencies.

The artists benefited from **4 to 8 weeks of residency** between January and June 2016, they visited **7 different countries.**



Galktic Ensemble © Mylan Szyspura/Haytham for JTCE

ARTISTS	RESIDENCIES
<p>Circus Katoen Willem Balduyck & Sophie van der Vuurst de Vries</p>	<p>Associazione Culturale Ide Agorà – Festival Mirabilia, Fossano, Italy Subtopia, Stockholm, Sweden Theater o de Markt – Dommelhof, Neerpelt, Belgium Espace Périphérique, Paris, France</p>
<p>Compagnie du Chaos Rafael de Paula</p>	<p>Associazione Culturale Ide Agorà – Festival Mirabilia, Fossano, Italy La Brèche, Pôle national des arts du cirque Cherbourg, France Les Migrateurs, Strasbourg, France La Central del Circ, Barcelone, Spain Le Nouveau Relax, Chaumont, France Les Substances, Lyon, France Le CREAC, Pôle national des arts du cirque, Marseilles, France</p>
<p>Galactick Ensemble Mathieu Bleton, Mosi Espinoza, Jonas Julliard, Karim Messaoudi, Cyril Pernot</p>	<p>La Grainerie, Toulouse, France La nouvelle digue, Toulouse, France La Brèche, Pôle national des arts du cirque Cherbourg, France</p>
<p>Compagnie Two Katja Andersen & Ricardo Gaiser</p>	<p>La Cascade, Maison des arts du clown et du cirque, Bourg-Saint-Andéol, France La Grainerie, Toulouse, France</p> <p>Espace Catastrophe, Brussels, Belgium Les Migrateurs, Strasbourg, France Associazione Culturale Ide Agorà – Festival Mirabilia, Fossano, Italy CIRCa, Pôle national des arts du cirque, Auch, France</p>
<p>Sandrine Juglair</p>	<p>La Cascade, Maison des arts du clown et du cirque, Bourg-Saint-Andéol, France La Grainerie, Toulouse, France Espace Catastrophe, Brussels, Belgium Les Migrateurs, Strasbourg, France Associazione Culturale Ide Agorà – Festival Mirabilia, Fossano, Italy CIRCa, Pôle national des arts du cirque, Auch, France Cirqueon, Prague, Czech Republic</p>
<p>La Migration Quentin Claude & Marion Even</p>	<p>Epernay, France Ville de Caen, France Saint Nazaire, France</p>
<p>Motchok Dymitry Szyspura</p>	<p>Centro Cultural Vila Flor, Guimaraes, Portugal La Central del Circ, Barcelone, Spain Les Substances, Lyon, France Cirqueon, Prague, Czech Republic</p>

In general, the artists have a **good overall satisfaction** of the logistics, technical and accommodation conditions provided by the hosting structures. Some of them were able to meet with some professionals and/or to present their work at the end of the residency (public presentations). **The residencies helped them to prepare the final public presentation in Paris as well as to develop new parts of their projects in order to be prepared for the future.**

Significant professional relationships are forged during these residencies and the artists hope that those collaborations will continue over the long term and will accompany the final creation of their project. It is interesting to notice that many artists will premiere in one of the places that hosted them for a residency. However, all structures cannot offer the same type of support: some will focus on artistic research and some will provide opportunities to showcase their work (annual program, festival and/or CircusNext focus or during the launch from June 2016 till August 2017 of the European Season of Circus Arts).

“CircusNext was a unique opportunity to go elsewhere in Europe, see other residencies and meet other people. During my residency in Prague, I was so energized. It's good to be in contact with other professionals. After the selection week in Neerpelt, I could discuss with many cultural operators in Belgium. It's so easy and I was so lucky! ”
Sandrine Juglair

Some co-organizers and/or associated partners of CircusNext become co-producers of the shows and accompany the artists beyond the support phase. However, artists often evoke the difficulty to manage the transition between the end of the CircusNext support scheme and the development of the project when seeking for producers and touring.

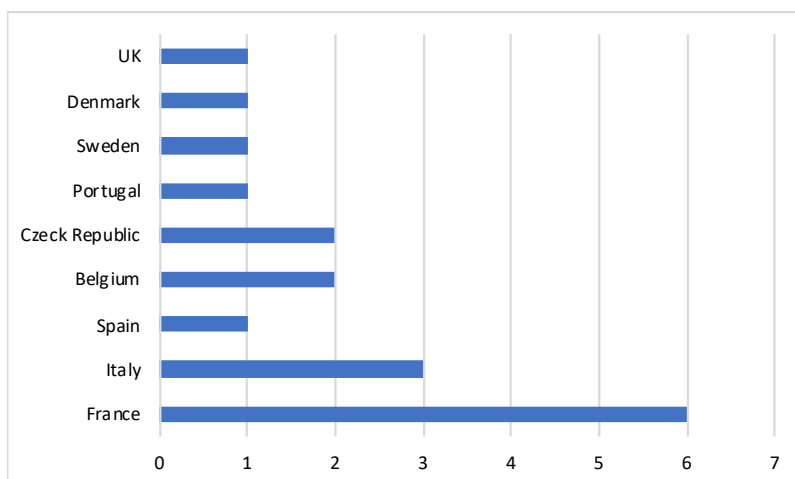
Without the human support of CircusNext. I would have quit with this performance. It really helps, you don't feel alone, people at the back are, living with you. They are really here to help you, to find a solution, they want to know how it goes.
 It's also the human and artistic network that you get from CircusNext.”
Circus Katoen, May 2016

The role of the CircusNext platform is therefore to ensure this long-term support.

Countries supporting CircusNext artists

If we look widely at the support that the artists benefited from in Europe, we can notice a very large range of countries, showing that contemporary circus is a nomadic art, travelling easily from one place to another and able to reach different audiences through Europe.

CircusNext highlights the current challenge of circus and enables a dynamic at a European level.



2.6 Public Presentations in Paris

Théâtre de la Cité internationale, Paris, June 2-4, 2016

The most important public presentation of the program takes place in Paris, at Théâtre de la Cité internationale. The program is precisely established and strictly followed by everyone. The three days are very intense and are a climax for both the artists and the JTCE team who is very invested during this period. This final presentation has many goals:

- Helping **encounters** between artists and co-producers
- Giving the opportunity to see the **diversity of contemporary circus** writings
- Promoting the **link between all the artistic teams**

2.6.1 The presentations

This year, the presentations showed a wide range of aesthetics. Each company had the chance to play twice, the two programs were organized as follows:

<p>Program A (Thursday 2/06 and Saturday 4/06, evening)</p> <p>Circus Katoen, <i>As heavy as it goes</i> Compagnie du Chaos, <i>Nebula</i> Motchok / Dymitry Szypura, <i>Stein Mantel</i></p>	<p>Program B (Friday 3/06 and Saturday 4/06, afternoon)</p> <p>La Migration, <i>Landscape(s)</i> Galactik Ensemble, <i>Galactik (titre proviso ire)</i> Two, <i>Finding no man's land</i> Sandrine Juglair, <i>Diktat</i></p>
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Program A showed two duos and one solo. The circus disciplines represented were floor acrobatics, object manipulation and Chinese pole.

Circus Katoen, presented part of their artistic research due to an injury and specific physical conditions the week prior to the presentation. Wanting to show "**the strength and the vulnerability of the body**", the two artists adapted their original form and have chosen to work on small objects, showing the possibility to link circus and object manipulation regarding physical limits.

Compagnie du Chaos showed an excerpt from the piece *Nebula*, working on a very complex light design with a lot of video effects and mixing floor acrobatics and Chinese pole, "**a sensorial piece between circus and digital arts.**"

Finally, **Dymitry Szypura** presented his research on how "**safety, protection and risk bring you to the human contradiction of a little kid, laughing about a dramatic accident, out of innocence and joy of seeing an attraction.**" His work directly questions the nature of circus regarding risk and definitely resonates with political and social contemporary considerations.



Dymitry Szypura © Mylan Szypura/Haytham for JTCE

“Questions about what is circus are fundamental. What is spectacular in circus is central in our work: how to interrogate it, how to change it? Other questions can emerge from the CircusNext presentations as how to represent a show and where? How can a show exist outside of conventional places.”

La Migration

Program B presented two duos, one solo and one collective form with five acrobats on stage. The circus disciplines represented were floor acrobatics, Chinese pole, tight wire and aerial rope. A lot of artists also mixed their stage approach with theatre and dance.

La Migration, initially scheduled to play outdoor [but showcased indoor because of the weather conditions], works on a very innovative apparatus created by Quentin Claude. The company presented an excerpt from their final show. The two acrobats, accompanied on stage by a composer and musician, dance and play with a double rotating tight wire, described as a **“metallic and kinetic structure”**. Their work interrogates circus languages by working with the landscape and revisiting the thigh wire technique in this new structure.

Galactik Ensemble is a collective. The five acrobats describe their work as **“situational acrobatics, that is to say the precise relationship between a rugged environment and an man's ability to adjust to it.”** They showed different parts of their research, building a dramaturgy and creating a complex stage design to work on falls and surprise. The research is therefore very interesting as it interrogates both body languages and the place of objects on stage. Moreover *Galactik* was the only collective work of this edition.

Compagnie Two, also presented different scenes from their ongoing research. Their very theatrical performance plays with absurdity and the two acrobats have developed two very different characters, evolving in various musical environments: **“an unusual encounter, an extravagant duo.”** As they work a lot on improvisation, each scene is more like a “painting” with a very specific atmosphere. The aerial rope is present but floor acrobatics, between dance and circus, are the main part of the research.

Finally, **Sandrine Juglair** showed the first part of her final show where she plays with stereotypes. As a Chinese pole acrobat, she tries to deconstruct the technique by introducing a theatrical work on a character, **“fixed on an obsession to please (...) locked in this life of representation, she is condemned to play, to fail, to start again.”** This solo work is really built on a precise dramaturgy with different sequences, in order to start to tell an absurd story.



Compagnie Two © Mylan Szyपुरa/Haytham for JTCE

© 2016 Mylan Szyपुरa/Haytham/Photo: P. P. P.

2.6.2 Audiences

To promote the access of a wide audience to artistic diversity, CircusNext asserts the **plurality of this European circus**, as an art open to other artistic disciplines, looking towards Europe and beyond, seeking for creativity and innovation. **The artistic excellence of CircusNext is designed to appeal a wide but demanding audience.**

One of the goals of CircusNext is to **educate new audiences** and to invite them to understand **what is a creation process in contemporary circus.**

- In 2016, **3274** people attended the CircusNext public presentations at Théâtre de la Cité internationale.
- Around **2400** people have booked and pay for their seat.
- Around **800** people were invited, showing a strong interest from cultural operators for this event.

The attendance rate was **100% minimum** on all dates and for all performances, more than 100% for sessions on Friday and Saturday.

The 3-day presentations were sold out. It is quite exceptional to meet such enthusiasm from the public and the cultural operators, showing that CircusNext is identified as a major and original cultural event.

The audience is aware that they are watching works-in-progress and their vision of the shows is very interesting. **The public presentations in Paris are a unique opportunity to discover many different artistic projects in the same evening, to appreciate the diversity of European circus and to support emerging artists.**

In order to identify the profiles and motivations of people coming at Théâtre de la Cité internationale, **a questionnaire** was distributed to the audience Paris, including questions on:

- The profile of the audience
- Their cultural habits, specifically regarding circus
- Their impressions on CircusNext

178 questionnaires were filled in during the 3-day presentations. The present results focus on the **147** questionnaires filled by people who were identified as "non professionals".

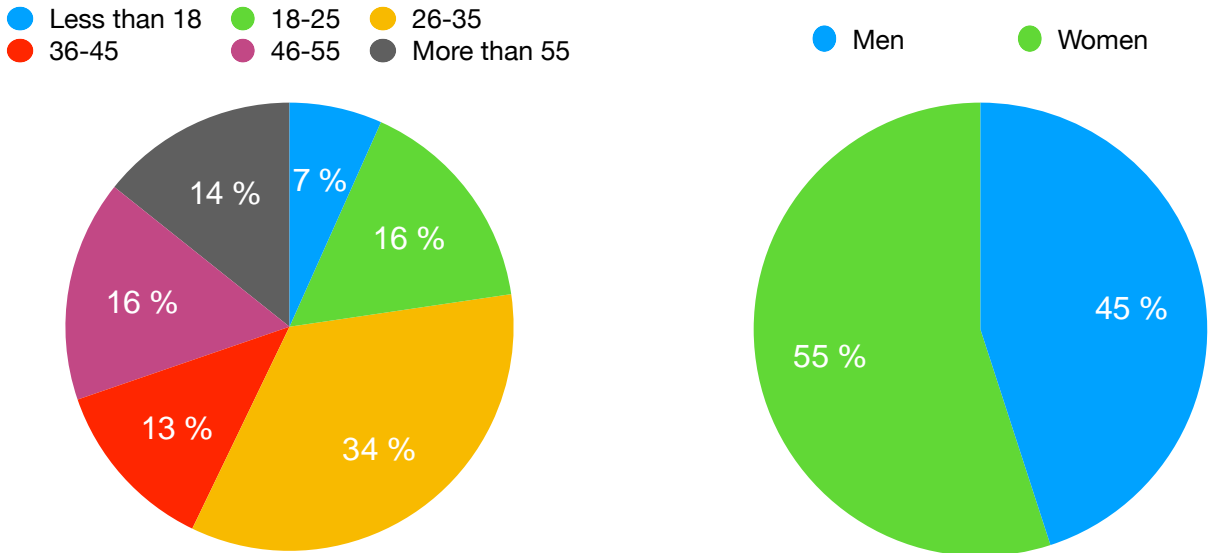


© Mylan Szyspura/Haytham for JTCE

Profiles:

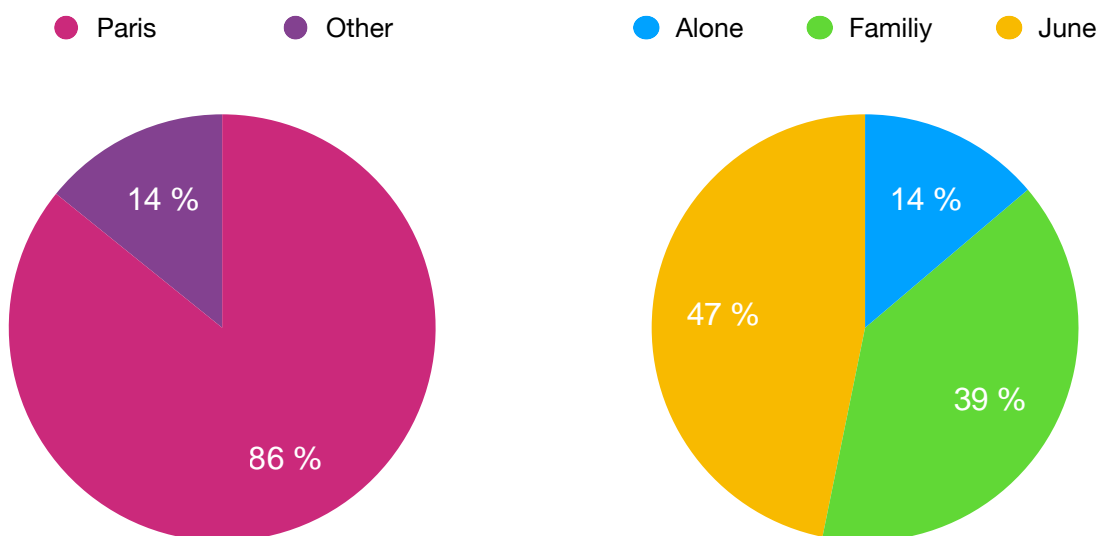
Men and women come almost equally to the public presentations, as the targeted audience is composed of 55 % of women and 45 % of men. More interestingly, the major part of the audience is between 26 and 35 years old (34,5%). The audience is therefore quite young but still very diverse for all age groups represented in the panel.

Profiles of the participants



Most of the people who answered the survey come from Paris and its region (85,5%) and they mainly come to the theatre with friends (46,8%) or family (39,4%). It is to be noticed that one third of the audience is accustomed to go to Théâtre de la Cité internationale and can therefore be considered as regular users.

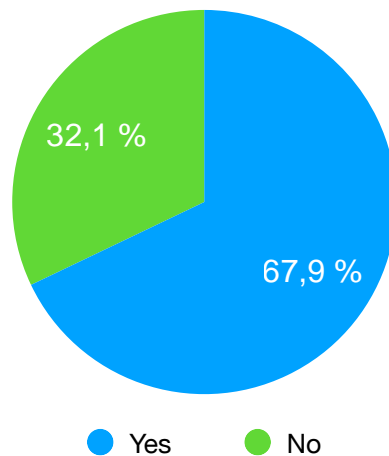
Contexts of the participants



Regarding the cultural habits of the audience, we notice that the major part of the people who filled in the questionnaire regularly attend circus performances, at Théâtre de la Cité internationale or elsewhere, mainly in places identified as « supporters » of contemporary circus. This corresponds to other studies made on the cultural habits of circus audience which is generally considered as a very loyal audience but who attends less shows than the dance and theatre regular audiences.

Cultural habits of the participants

Do you generally attend circus performances?

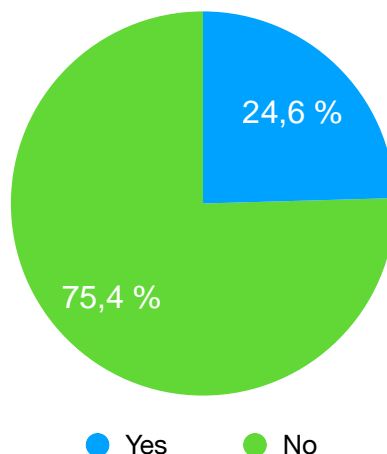


However, even though this audience is used to watching circus performances, most of them (75,2%) came for the first time to see the CircusNext (or Jeunes Talents Cirque Europe) presentations at Théâtre de la Cité internationale.

This data is very important as CircusNext values the importance of new audiences for contemporary circus. Moreover, as CircusNext presentations are works-in-progress, the audience seems eager to take the risk to come and see shows on which they only had little information. This might be due to the fact that CircusNext communication insists on **the innovation and the diversity** of the artistic propositions. Presenting short formats (30-minute) as well as the possibility of seeing 3 or 4 shows in the same evening might also be a motivation for coming to Théâtre de la Cité internationale for CircusNext.

CircusNext: a good way to discover emerging circus artists

Have you ever attended CircusNext presentations?



This quantitative data informs us on the profiles and the cultural habits of the targeted audience but qualitative data was also recorded through the questionnaires. People were asked questions about their perception of circus, their expectations and their thoughts after the performances. Some key words were regularly mentioned and are very important to understand the perception of CircusNext.

The answers to the questionnaire show the importance of CircusNext within the cultural frame and more specifically in the field of contemporary circus.

In the collected data, circus is generally associated to “performance, risk-taking, poetry, humor, dream, surprise or wonder”, but also to “interdisciplinarity” as circus is often considered as **a global art form**. Therefore audiences often expect more “creativity and innovation” from contemporary circus than from other arts. These two words “**creativity and innovation**” match the excellence criteria set by CircusNext.

Questions were also asked on the specificities of CircusNext, as the audience was informed before the shows that these public presentations were works-in-progress. **Cécile Provôt, director of Jeunes Talents Cirque Europe, precisely explained the context of each project at the beginning or at the end of each presentation:**

- the name of the project and of the members of the artistic team, as well as their country of origin
- the steps of the project within the creation process
- the numbers of creation weeks completed by the artists and the time left for the process after the presentation
- the date and place of the premiere when already scheduled
- the needs of each company in terms of residency, production or touring

The audience at Théâtre de la Cité internationale seems very interested in entering the intimacy of a creative process and understanding the extent of a creative work. Moreover, most of the people are eager to discover emerging artists and what they often call “the future of circus”.

What interested you the most in the CircusNext presentations?

Words associated to CircusNext

Research - Future - Entering the world of the artist and the creation process - New forms of circus - Originality - Seeing the evolution of a show - Discovery - Novelty - Trends of contemporary circus - Different languages - Global art - Performance - Future energies - Mixing disciplines - Surprise - Diversity - Achievement - Demanding and popular art - Risk - Initiative - Innovation - Virtuosity

By attending works-in-progress, **audiences have a privileged access to innovation, trends in contemporary circus and new forms of art**. Moreover, most people mentioned that they would like to see the final performance. Therefore, a presentation of works-in-progress tends to retain audiences, inspiring them to see other shows. This format seems indeed to foster risk-taking in the cultural habits of audiences who generally attend dance and /or theatre shows.

The presentations at Théâtre de la Cité internationale are both a laboratory for the future of circus and the epicenter of innovation. The projects are seen as "artistic research" that makes visible the ins and outs of a creative process. **The motivation of audience therefore remains a will to discover new things** and the respondents often explain that CircusNext is one of the few cultural projects where accessing a work-in-progress is possible, **creating a special connection between artists on stage and audiences.**

Finally, the audience frequently mentions that contemporary circus can be both a **popular art form and a very demanding art** with very high standards, a fact that we can observe in most of the studies made on the audiences of contemporary circus. **CircusNext seems very representative of this challenge:** developing high-skilled performances and endorsing young authors, while remaining an accessible art form that addresses all audiences.

Finally, the European dimension is presented as a major advantage of the project. **The presence of artists from across Europe reinforces the impression of originality, creativity and diversity associated with the project.**



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2.7 The Labs, another place for artistic research

2.7.1 Lab Plzeň

Ladislav Sutnar Art and design Academy, Plzeň Czech Republic 25-30 August, 2016

The laboratory organized in Plzeň aimed to share the creative process and procedures of the current art projects with all participants. A short but very intensive workshop was led by the director Robert Magro and was attended by five CircusNext applicants: Alex Allison (Ireland), Lola Devault Sierra and Nicolas Van Corven (France), Andrea Speranza (Italy) and Marta Kuczynska (Poland). The number of participants was limited so that every working day is fully devoted to one artistic project. The last day was organized around a general evaluation of the Lab. An unusually diverse group of artists gathered, each with different circus techniques and different perceptions of the creative process.

EUROPEAN ARTISTS

Alex Allison
Lola Devault Sierra
Nicolas Van Corven
Andrea Speranza
Marta Kuczynska

MENTOR

Roberto Magro

ORGANISATION

Cirqueon

PARTNERS

Plzeň 2015, European Capital of Culture
Ladislav Sutnar Art and design Academy

An intensive program: five days of common work and discussions

Each day started with a collective physical training and joint warm-up exercises so that the artists could then concentrate on each project. Each day, one author first presented the current status of his/her process of creation, followed by a collective research: improvisations, new suggestions and comments from the other participants. As an ongoing research, each project could therefore change and evolve by discussing with others. Thanks to the Lab location in Plzeň, the artists had the possibility to experience an intense and undisturbed work. Feedbacks on the Lab were therefore very positive. The proposed framework allowed the artists to be fully devoted to their artistic work and to move forward in their creation process.

Overall, about 40 artists have been helped through the Lab program of CircusNext, in Europe and in third countries. This innovative frame seems to be very fruitful and a larger development of labs or even a network of labs could be considered to enhance the support of artistic research.

2.7.2 Brazilian Lab

Recife – PE (BR), October 28 – November 11, 2016

The laboratory organized in Recife was dedicated to artists in creation process (i.e who are working on a show as authors) from Brazil (selected by our Brazilian partner Festival de Circo do Brazil) and Europe (artists who applied to CircusNext but were not shortlisted, and who have been identified by the jury members as creators who could benefit from this research opportunity). The concept of the Lab is to offer space and time to circus authors from different backgrounds and nationalities to work collectively on each individual creation project in order to open their minds and confront their perspectives during their own creation processes. This Lab is an opportunity to meet other creators, to discover a new territory, a different culture and to see how circus arts are developed and organized in other countries. Different “mentors” who have an interesting experience in the circus field, are invited to lead the group and reflect on the artistic work.

A place to learn...

4 Europeans (from France, Italy and Portugal) and 14 Brazilian circus artists participated in the Lab, and were mentored by Jean-Michel Guy (researcher in circus arts for the French Ministry of Culture), Albin Warette (theatre teacher at Lido school) and Maria Paula Costa Rêgo, (choreographer from Recife). This Lab took place in a theatre during the Recife circus festival, which was a fantastic opportunity to meet Brazilian and international artists and see their shows. Different topics have been studied during this encounter: collective warming-up, work on the presence on stage and relationship with the audience, work on the movement and rhythm, work on the concepts of each creation project, work on the dramaturgy. The artists also benefited from a presentation of “Le nuancier du cirque” from Jean-Michel Guy introducing the history and the different movements of contemporary circus.

EUROPEAN ARTISTS

Ana Jordão
Elena Bosco
Giulio Lanfranco
Natalia Galkina

BRAZILIAN ARTISTS

Anderson Machado
Cleiton Orman
Euler Kaled
Gilberto Trindade
Giulia Cooper
Ivo Amaral
João Lucas
Murilo Rodrigues
Rafael Santa Cruz
Rafael Barreiros
Rhayan Gomes
Vitor Lima
Yuri Ferreira
Marcio Figueiredo

MENTORS

Jean-Michel Guy
Albin Warette
Maria Paula Costa Rêgo

ORGANISATION

Jean-Marc Broqua (associated partner La Grainerie)
Maud Thomas (JTCE)

PARTNERS

Jeunes Talents Cirque Europe, in partnership with La Grainerie, Le Lido & Festival de Circo do Brasil

... And a place to discuss

Another part of the Lab was dedicated to discussions between the artists of both continents in order to debate on circus arts development in each region, to discuss on corporal and technical security in circus, etc. The group had the opportunity to discover different circus venues of the city: theatres, social circus school, alternative circus projects led by some of the Brazilian participants, etc. The participants are still in contact and this Lab gave birth to further collaborations: for instance, the mentor Albin Warette kept on working with some participants afterwards in the framework of their creation project.



Visit of the Pernambucan social circus school



Complete group of participants

© Maud Thomas

“Labs are very interesting and CircusNext needs to set high goals. Labs are very interesting for artists starting a research in order to push it and learn a methodology of work. A lab can really help artists to accomplish their research process.”

Claudio Stellato, artist, jury member and former mentor for a Lab (2013-2014)

These past ten years, there have been very fast changes within the context of European circus. Even though circus is developing, there are still some misunderstandings of what is artistic research in circus among cultural operators. Therefore, some professionals lack tools to properly support circus artists. There might be a real need on the European level to share more knowledge and to build a cooperative network on supporting circus authors. Identifying the strengths of the different places that form the CircusNext network would help orientate the artists and give them a suitable framework during the different phases of a creation project.

2.8 CircusNext: A privileged place for questioning contemporary circus

**Reflection seminar on CircusNext
La Cascade, Bourg-Saint-Andéol, France January 21- 23, 2016**

**CircusNext Platform Meeting
Paris, France, (La Villette), April 13, 2016**

CircusNext is also a place to think about the future of circus and about European cooperation. At many occasions in 2015-2016, the partners of CircusNext and / or co-organizers have met to discuss the present and the future. These discussions are complementary to the work made with the artists and help to clarify the issues and goals of CircusNext.

2.8.1 What is a circus language?

The question of circus is one of the main themes during the debates of the jury due to the variety of the aesthetics present in CircusNext. Even if "nouveau cirque" or "contemporary" circus can be defined historically, it seems more difficult for artists and professionals coming from different countries and different cultural backgrounds to agree on a common definition. When debating it is therefore important to keep in mind that, in the European circus today, some aesthetics are dominant and that one of the roles of CircusNext would be to widen the definition of circus.

Different issues are raised on this topic:

- What is the essence of circus and how is it questioned on the contemporary stage?
- How to define "fundamentals": what is an acrobatic technique?
- What defines the circus body in itself and not necessarily compared to other artistic mediums?

**"Circus is associated with risk, body, limits, equilibrium, manipulation, specific techniques and is about becoming very specific into something. What is "next" in CircusNext, regarding the given criteria, is a project which brings something never seen, innovation in circus techniques, dramaturgy."
*Claudia Stellato, artist and jury member***

Far from being a codified and rigid artistic and cultural form, circus has always been open to the aesthetics and social influences of its time. Since its inception, the circus show was enriched with varied backgrounds. The circus arts have been able to renew themselves in the confrontation to other disciplines, so that the "miscegenation" would be one of the characteristics of contemporary circus.

CircusNext is a place where the languages of the future of circus are invented and where it is possible to question techniques and disciplines. However, the identity of circus and the values associated with it remain very strong in practices and in discourses.

**"CircusNext is a very important platform for the new circus languages. Innovation is very present during the debates. Some projects bring new questions on circus, open new ways, invent new techniques. It's always very interesting to see how artistic research is carried out through circus techniques."
*Roman Müller, artist, former laureate, and jury member***

2.8.2 Identification and Emergence

The concept of identification involves taking into account all the realities of professional circus artists and how authorship could be defined on a European level. In contemporary circus, some countries are quite dominant due to the history of their cultural policies and to the development of professional circus schools. Therefore CircusNext offers a better access to diversity and can try to counter cultural dominations by opening up to more innovative aesthetics.

“CircusNext is a real opportunity for contemporary circus. For emerging artists, young graduate artists from schools or other young artists from countries where there are no schools, known or unknown. CircusNext can be a open window on the world of circus.”

Rafael de Paula

Going further, CircusNext could encourage public policies in favor of circus in European countries. The platform and its network could affect national and regional policies and help strengthen the professionalization and emergence of circus artists.

2.8.3 Giving visibility to emerging circus artists

Visibility is one of the issues of CircusNext. Different opportunities to be on stage are offered to the artists: public presentations during residencies (for a specific audience / professionals), the selection week in Neerpelt (for professionals and jury members), and the final presentations in Paris at Théâtre de la Cité internationale (for a large audience).

“CircusNext is an opportunity to have new contacts and meet people. The presentations at TCI are the right place for this. Even though some contacts might not materialize immediately in professional partnerships, CircusNext helps to build a network.”

La Migration

Public presentations are also very important for the artists, they provide feedbacks and force them to go on with their project. The venue and the conditions in which works are presented determine the way we look at it. Therefore knowing the context of the creation and giving information on the process for any public presentation is fundamental.

“When you are selected for CircusNext, it means that you are already working on something different. The presentations at TCI are a place where you can show and defend your singularity.”

Compagnie Two

CircusNext enhances innovation and singularity and provides the right framework for artists to present their work and a chance to meet new audiences.

2.8.3 Giving time and space, the support of contemporary circus

A major issue of CircusNext is artistic research and how to accompany artistic research, a debate which is quite new in the circus field and raises many questions. These questions are addressed in the creative process but also in the support schemes of creation and production.

“CircusNext has the potential to be a place for risk and experimental art. Some companies get a chance to try something else. This does not really exist in any other processes and it is very valuable.

CircusNext is a place where you learn a lot about the art form.”

Kiki Muukkonen, Subtopia (associated partner), jury co-president

In artistic research, methodologies are part of a complex approach, which implies experience, imagination or intuition, some time to experiment and a space to work. This hybrid character of artistic research is what makes it different from scientific or academic research and involves specific contexts. Encouraging and accompanying artistic research in the field of circus implies to look precisely at what is actually done in the studio: what would be the best way to accompany each artist? Therefore, the singularity of each specific artistic project is essential to understand, along with the specificities and constraints related to circus companies (in terms of security, working environment work, alternating rest and work, mobility, etc.).

During the support scheme, CircusNext provides space and time to artists who are eager to experiment new ways of exploring circus. This support should be adapted to the singularity of each artistic project.

“CircusNext is a platform that is open to tryouts, original projects. I have an acrobatic body, I see myself as a dancer and I do theatre pieces! For what I have in mind, to explore, to research, CircusNext is the right place. It is the best way to start an artistic research.”

Dymitri Szyspura

“CircusNext is supporting new things, it was a motivation to make something different from what we normally do, to think outside of the box. It would have been more difficult in our normal network. Now, with CircusNext, something different can become a performance. It's a good motivation, even for the selection week, you know you have to make something new or special.”

Circus Katoen

Conclusion

Commitment – Curiosity – Support – Diversity

Since 2013 CircusNext has helped 13 laureate companies and supported more than 30 shortlisted artists by accompanying them in different ways through their creation process.

The strength of CircusNext is to gather artists not only with different cultural backgrounds, but also different artistic profiles. As the European Season of Circus Arts is about to start in 2016-2017, **CircusNext is now a major player on the European cultural scene.**

After two support schemes (in 2013-2014 and in 2015-2016), CircusNext is now recognized as a pioneering project, opening further reflections on accompaniment, production and dissemination of contemporary circus in Europe.

The project gave visibility to many emerging artists in different countries and its strength is also to show the **variety of the aesthetics of contemporary circus.** Supporting authors, CircusNext strongly supports a high-quality circus, demanding, opened towards the world and inventive.

Therefore, commitment for circus arts, curiosity, support and diversity are the key words of CircusNext 2015-2016 support scheme.

This year also led to a lot of fertile discussions between the artists, the professionals and the co-organizers and associated partners involved in CircusNext.

These discussions are fruitful to consider the future and to help the development of cultural policies for circus throughout Europe. **Cultural cooperation is a key point in the development of circus arts in Europe.** CircusNext may encourage the establishment of specific cooperation schemes in the circus arts and incite to the development of new festivals or events in the field. **Artists and cultural operators can now consider their art in a European perspective.**

For the 2015-2016 edition, **the jury** has been partially renewed and now includes several artists. The whole **selection process** has been improved to encourage exchanges between the jury members and the artists and to allow a better support of the artists during and after CircusNext. Targeting **new audiences** and educating to creation processes in the field of contemporary circus is still one of the major goals of CircusNext.

This edition was very well evaluated both by the artists and the partners indicating that CircusNext meets the needs of the professional circus sector.

Although cultural differences and different aesthetic orientations exist, CircusNext shows that a dialogue is possible and even necessary to strengthen the sector and allow other emerging artists to be identified in Europe.

Artists and professionals associated and involved in this project know that CircusNext is a real opportunity to spread the word in countries and regions where contemporary circus is less developed. **New artists, new audiences and new performing arts professionals could join a future project.**

Besides its success, CircusNext remains an experimental laboratory for new artistic forms; risk taking is present while educating and providing support for both artists and audiences.

CircusNext is a showcase for contemporary circus as well as the place where to invent the future accompaniment of circus artists in Europe.

Appendix

1. **Artists: presentation of each project**
2. **Co-organizers: presentation of structures**
3. **Jury members: biographies**
4. **Théâtre de la Cité Internationale, June 2016: program**
5. **The 2015-2016 full calendar**

Appendix

1. Artists: presentation of each project

CircusNext

2015-2016

Shortlisted projects presentation



Shortlisted projects

Vanina FANDINO, Eleonora GIMENEZ, Diego VERNAZZA - “Lugar” (FR)

Dymitry SZYPURA - Motchok - “Stein Mantel” (BE)

Mathieu BLETON, Jonas JULLIAND, Karim MESSAOUDI, Mosi ESPINOZA, Cyril PERNOT - Galactik Ensemble - “L’Héritage du poulpe” (FR)

Rafael DE PAULA - Cie du Chaos - “Nebula” (FR)

Ron BEERI, Itamar GLUCKSMANN - “Lazuz” (SE/FR)

Bastien DAUSSE, François LEMOINE - Cie Barks - “Les idées grises” (FR)

Ayal BENIN - “AXIS” (FR)

Sandrine JUGLAIR - “Diktat” (FR)

Willem BALDUYCK, Sophie VAN DER VUURST DE VRIES - Circus Katoen - “As heavy as it goes” (BE)

Katja ANDERSEN, Ricardo GAISER - Cie Two - “Finding No Man’s Land” (FR)

Quentin CLAUDE, Marion EVEN - Cie La Migration - “LANDSCAPE(s)” (FR)

Love KJELLSSON, Matleena LAINE - Miksi - “Figure-Ground” (SE)

Pietro SELVA BONINO, Andrea SPEROTTO - Cie Sugar - “Canards” (FR/IT)

Malte PETER - “Kor-phi” (FR)

Mathias RAMFELT, Martin RIEDEL - MRMR Bros. - “Not Gay!” (NO/DE)

LUGAR

Authors: Vanina Fandino (AR), Eleonora Gimenez (AR/IT),
Diego Vernazza (AR/IT)

Interpreters: Vanina Fandino (AR), Eleonora Gimenez (AR/IT)

Country of residence: FR

Disciplines: Tighrope, slack rope

Partners: Espace Catastrophe (Brussels, BE), Garage29 (Brussels, BE), Espace Périphérique – Parc de la Villette (Paris, FR)

Residencies 2014-2015: Centre des Arts de la Rue (Ath, BE), La Roseraie (Brussels, BE), Les Migrateurs (Strasbourg, FR)

LUGAR received a circus Writing Grant from Beaumarchais-SACD Foundation (FR) in 2014

Contact: proyectoprecipicio@gmail.com

Website: proyectoprecipicio.wix.com/lugar

Tel: +33 (0)6 13 68 15 20 (Eleonora Gimenez, FR)



© Milan Szypura

Project presentation:

Two women are interacting, in a state of equilibrium, on a rope whose characteristics change: it stretches out, loosens and curves itself, thus drawing different spaces. Tiny but always mobile spaces that might build up real places, inhabitable shapes.

The line becomes path, trace, memory, idea, word. We follow this line, its alterations, its whims, to explore our way of being on earth (within a few centimeters...).

Stein Mantel

Motchok

Author: Dymitry Szypura (DE)

Country of residence: BE

Disciplines: Acrobatics, objects manipulation, magic, acting, art design, soundhorse riding

Supports: Cie Ultima Vez (Wim Wandekeybus, Flandres, BE), Life Long Burning – Wildcard (Vienne, AT), Les Migrateurs (Strasbourg, FR)

Contact: contact@motchok.com

Tel: +32 48 50 06 686

Project presentation:

"The inner out and the outer in", Stein Mantel is a performance with a walking motor suit which reflects the absurdity and practicality of protection and a human who tries to survive in a helpless way. It is a journey of images and destruction of it in the beginning where the suit shows us things, which are technically not possible without it. Until a point where its actions do not bring us further. Followed by a human who is born into that space without his wish and improvising a life to it. Everything that is spectacular and rough action gets replaced later by humbleness, softness and pure child-like vulnerability. A dramatic, heavy and serious written base is only there to be replaced by a human contradiction of a little kid, laughing about a dramatic accident, out of innocence and joy of seeing an attraction. What is when a film is a choreography, an actor an acrobat and a hand crafter a circus artist?



L'Héritage du Poulpe

Galactik Ensemble

Authors: Mathieu Bleton (FR), Mosi Espinoza (PE), Jonas Julliand (FR), Karim Messaoudi (BE), Cyril Pernot (FR)

Country of residency: FR

Disciplines: Situation acrobatics

Supports:

Théâtre Sylvia-Monfort (Paris, FR), Théâtre de l'Agora – Scène nationale d'Évry et de l'Essonne (FR), Le Grand Gardon Blanc (Paris, FR), Les Subsistances (Lyon, FR), La Grainerie (Toulouse, FR)

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Tel: +33 (0)6 66 56 38 29 (Mathieu Bleton, FR)



Project presentation:

We develop situational acrobatics, i.e. the precise relationship between a rugged environment and man's ability to adjust to it. Our approach is about bringing into play the individual as well as the group in front of a real unpredictability, a risky situation. We first experiment that short moment when we lose control, from dodging and falling to re-establishing balance.

This engagement – that requires a complete investment, where supports are missing, where the body adapts and becomes distorted to maintain its integrity – allows the emergence of singular movements. They arise in and from disequilibrium, thus creating a theatricality that we want to question, intensify, and stage.

On stage, we question that moment when a movement that is produced by an external force triggers an acrobatic gesture. By external force, we mean all kinds of constraining disruptive elements that lead the body to adapt in a moving environment, to adopt a reactive physical behavior, a resilience. In physics, this notion expresses the ability of a body to withstand shocks and to go back to its initial form. By analogy, we consider acrobatics as a form of resilience, i.e. a capacity to re-establish its balance when this latter is altered.

We wish to show acrobatics not any longer as an elegant manner to challenge gravity but as a capacity to test unpredictability.

Nebula

Cie du Chaos

Author: Rafael de Paula (BR) **Interpreter:** Ania Buraczynska (PL/FR)

Country of residence: FR

Disciplines: Chinese pole, dance, digital arts, sound

Co-productions and supports: Les Migrateurs Pôle national des Arts du Cirque – Alsace / Strasbourg, La Brèche, Pôle national des arts du cirque de Basse-Normandie / Cherbourg- Octeville, Centre des arts, Scène conventionnée écritures numériques – Enghien-les-Bains, Associazione Culturale ideAgora / Festival Mirabilia - Fossano, Théâtre d'Arles, scène conventionnée pour les nouvelles écritures.

Residencies: Les Migrateurs Pôle National des Arts du Cirque – Alsace / Strasbourg, La Brèche, Pôle national des arts du cirque de Basse-Normandie / Cherbourg- Octeville, Associazione Culturale ideAgora / Festival Mirabilia - Fossano, Théâtre d'Arles, scène conventionnée pour les nouvelles écritures, Centre culturel Jean Houdremont – la Courneuve, Espace Périphérique (Mairie de Paris – Parc de la Villette), le Nouveau Relax, scène conventionnée - Chaumont, Les Subsistances, laboratoire international de création - Lyon.

With the support of: Ministère de la Culture et de la Communication / DGCA - aide à la création, de la SACD / Processus Cirque et Bourse Beaumarchais.

Contact: contact@ay-roop.com

Website: www.compagnieduchaos.com

Tel: + 33 (0)2 99 78 29 19



© Vincent Griffaut

Project presentation:

A duo on a Chinese pole between a man and a woman on frontal stage. A sensorial play between circus and digital arts. The characters are integrated into a scenic set up that is itself an independent living organism, a parallel dimension in which they are immersed, and the Chinese pole is part of it. This structure resonates with their relation, their mutual feelings, it is a physical mirror of their relationship.

Today, we disregard our genders to be what we are in our essence, two human beings. Two beings, unbalanced in their quest for balance. We unveil without exhibiting ourselves. It is not so much about telling a story, but about revealing the strengths and weaknesses of these two human beings. Despite their imperfections, they move forward together, supporting each other in their imbalances and their successive falls.

LAZUZ

Authors: Ron Beeri (IL/PL), Itamar Glucksmann (IL/AR)

Countries of residence: SE/FR

Disciplines: Juggling, floor acrobatics

Supports:

Swedish art grants committee (SE),

Subtopia, (Stockholm, SE),

Maison des Jonglages (La Courneuve, FR).

Contact: contact.lazuz@gmail.com

Tel: + 46 76 07 90 752 (Ron Beeri, SE)

+ 33 6 99 29 49 69 (Itamar Glucksmann, FR)



© Yonatan Agami

Project presentation:

LAZUZ – A meeting between a Juggler and Acrobat.

LAZUZ Project started at 2013 in Stockholm where Ron Beeri (Juggler) and Itamar Glucksmann (Acrobat) did a movement research that developed into a method on that subject.

*LAZUZ means TO MOVE in Hebrew.

Through the method they developed that explores different concepts, they made a short act that they want to develop into a full-length piece.

A meeting;

Two curious people... Two languages... Two worlds. Using bodies and objects to communicate with each other, they create a playful complicity.

Eager to know each other they dive into a game of exploring, looking for ways to communicate.

This piece will explore the theme “A meeting”, through the individuality of an acrobat and a juggler, combining high technical level with original and innovative artistic ideas.

The piece will premiere in spring 2017.

They have grown up in Israel and live, work and studies in different countries (Sweden & France). They intend to bring their common/different individual qualities, ways of working and merge them into this creation for the finished piece.

Les Idées grises

Cie Barks

Authors: Bastien Dausse (FR), François Lemoine (FR)

Country of residence: FR

Disciplines: Acrobatics, other unidentified skills

Supports:

Residencies: Espace Catastrophe (Brussels, BE), La Cascade (Bourg-Saint-Andéol, FR), NEST Théâtre (Thionville, FR), Théâtre Sylvia Montfort (Paris, FR), École de cirque de Bordeaux (FR), Les Migrateurs (Strasbourg, FR), Espace Périphérique (Paris, FR), Cie Retouramont (FR), CREAC (FR)

Partnerships: Observatoire de l'espace du CNES (Centre national d'études spatiales, FR), Bourse Beaumarchais – SACD (FR)

Contact: contact@compagniebarks.fr

Website: www.compagniebarks.fr

Tel: +33 (0)6 26 55 92 72 Bastien Dausse
+33 (0)6 45 77 90 06 François Lemoine



Project presentation:

We intended to write a performance inspired by our vision of acrobatics. A loss of direction, a loss of logic.

Les Idées grises ou l'Épopée du Chaos plays with everyday logic, the common rules and physical laws that define our world. We observe them, wonder about them and question them. How come we don't fly while we are asleep? How come we don't change color at 4 pm? How come we don't remember our future? All

these questions sound absurd as people have studied, written and explained partly the way our world works. They have somehow defined this notion of daily life logic. We want to go against this dogma imposed by science and imagine a world with different laws and logic, sometimes changing, often random. We are going to unsettle time and space, blur the line between real and unreal. For us, daily life bears a playful, dramatic and acrobatic dimension. We wish to enhance the ordinary and rethink what is banal. Irrationality, strangeness and surprise arise from simple elements whose functioning and usefulness are familiar to everybody's mind. We have learnt to see a chair no longer as potentially useful and functional but rather as a meaningful and resourceful object. The simple act of sitting becomes for us a physical opportunity.

Les Idées grises ou l'Épopée du Chaos is a destructive and exhilarating quest, a search for total freedom, an abandon of conventions, a praise of oddness. For us, it is the opportunity to destroy our logical thoughts and to let our irrationality ramble. Let's accept the absurd, forget reason and laugh at logic.

AXIS°

Author: Ayal Benin (IL/HU)

Country of residence: FR

Disciplines: Freestyle disc (Frisbee), objects manipulation, floor acrobatics, physical theatre, object theatre, magic, audio-visual and numeric arts

Supports:

Le Proyectarium (Toulouse, FR),
Mix'art Myrys (Toulouse, FR),
Le Lido (Toulouse, FR),
Ozone Creative Atmosphere (IL),
ON – Contemporary Circus Creation Center (Bat Yam, IL)

Production: Le Proyectarium (Toulouse, FR)

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© Olivier Gil

Presentation note:

Axis° is a contemporary numeric circus creation about a person, an object and the relationship between them. Through short scenes and videos, we witness intimate moment of a person, trapped inside an imaginary space, accompanied by a Frisbee as his only friend. Will he become aware of his isolation? Will he try to escape?

Using circus disciplines as language along with some of the infinite numeric arts possibilities, Axis° will immerse the audience into the character's mind and the situations we all face somehow. "We live as we dream —alone."

Diktat

Author: Sandrine Juglair (FR)

Country of residence: FR

Disciplines: Physical theatre, Chinese pole and music

Supports: Espace Périphérique/La Villette, (Paris, FR), Regards et Mouvement - Pontempeyrat (FR), La Grainerie, Fabrique des arts du cirque, (Balma, FR), Les Subsistances, (Lyon, FR), CREAC/Cie Archaos, (Marseille, FR), Association Château de Monthelon (FR), Cirk'éole, (Montigny-lès-Metz, FR), La Cascade (Bourg-Saint-Andéol, FR), CIRCa, (Auch, FR), Les Transversales (Verdun, FR)

Contact: sandrine.juglair@gmail.com

Tel: +33 (0)6 80 74 15 93



Project presentation:

Diktat pays homage to human passions.

It is a tragicomedy in which the established order is constantly renewed, where the stage is a free space where all fantasies can be lived out, where the quest to please and to be pleased is vital.

I fabricate a multi-faceted woman. I distort the space through which she passes. I choose the rules of the game, of spectacular genre. I manipulate the artifices of theater. I upset the relationship with time. I play with the look, that of the spectator towards the actor and the actor's toward the spectator. I transform myself and transform the public's understanding of what they have seen.

I blow it all up and I start again and continue.

This woman plays across a thousand lives, a thousand desires. Fixated on an obsession to do good, to be loved by all; she undergoes and is subjected to the diktat of the other's gaze. Locked in this life of representation, she is condemned to play, to miss, to start again.

I am this woman. I'm afraid to disappear. I have not yet disappeared. I still have a little time...

As heavy as it goes

Circus Katoen

Authors: Sophie Van Der Vuurst De Vries (NL)
Willem Balduyck (BE)

Country of residence: BE

Disciplines: Acrobatics, object manipulation, acting

Supports: Circuscentrum (Gent, BE), Theater op de Markt – Dommelhof (Neerpelt, BE), Latitude 50 (Marchin, BE), PERPLX (Kortrijk, BE)

Website: www.circuskatoen.com

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Tel: + 32 48 50 06 686 (BE)

Project presentation:

How much weight can we carry as human beings and how long can we maintain that? How is this with a certain object? What are the boundaries between just being able to carry and being too heavy? What does extra weight (heavy or light) do with movement and balance? During our investigation we want to find ways to challenge gravity in different ways. How long can we work against gravity and what can we do to extend this time? How high and precise can we build, throw, balance, and receive certain weights (persons and objects)?

To challenge ourselves with weight, we will use external weights! On stage there will be a lot of filled gunny bags. We will show hard physical work with them on stage. We want to put ourselves vulnerable on stage. Showing our strength, but also showing the limits of a body's strength. Interesting is the 'fear' just before someone or something collapses under a certain weight. When the weight is about to be too much, there is a lot happening in the mind of both performer(s) and spectator(s).

When it comes to throwing, carrying or catching a weight, an object or each other in the air, it's to be really precise. During the time we spend on this creation we want to try and work on this precision. Both of us have exactly the same weight, which makes it not very easy to lift, catch and receive each other. We want to explore together what control and 'not having' control on weight means, to be precise and not precise, to be explosive and not explosive. And what does the body do to protect itself in these situations?



© Tom Van Mele

Finding No Man's Land

Two



© Ben Hopper

Authors: Ricardo Gaiser (BR/DE), Katja Andersen (DK)

Country of residence: FR

Disciplines: Vertical rope, acrobatics and double acrobatics on the floor, physical theatre

Supports:

Cirqueon (Prague, CZ), La Grainerie (Balma, FR), Le Lido (Toulouse, FR), La Laiterie (Albi, FR), AFUK (Copenhaguen, DK)

Contact: twincontact@gmail.com

Tel: + 33 (0)6 29 76 34 53

Project presentation:

"I said that I could find my way out,
and you never believed me
and I never said that,
Did I? I don't think so! Did I?
We let go, let go, I said! Now!
It's easier than walking away.
We learned to kill, so to say.
You will be seen doing that.
It's good, great! Félicitations!

The sky was raining with colors
and I will always be blamed for looking at you.
I didn't, but I really, really wanted to!
And we fall, we saw, but we didn't noticed at all.
It's dawn now.
Your fingers on my fingers.
Why are we looking at plain air?
I'm dreaming, it's beautiful!
We have got at city.
It was a sea of cut stones and so many trees, remember?
Impossible to remove, you said!
You know that kind of trees
and that kind of stones
and that kind of bones
And we have never grown anything,
Just kept it from drying out.

Je t'aime,
C'est pas vrai."

Landscape(S)

La Migration

Authors: Quentin Claude (FR), Marion Even (FR)

Interpreters: Quentin Claude (FR), Gaël Manipoud (FR)

Country of residence: FR

Disciplines: Tightwire, acrobatics

Supports: Communauté d'agglomération de la ville de Caen (FR), Le Théâtre - Scène Nationale de Saint-Nazaire (FR), Académie Fratellini (Saint-Denis, FR), Château de Monthelon (FR), Théâtre Mansart (Dijon, FR), ENACR de Rosny-sous-Bois (FR), Centre Social et Culturel du Parmelan (Annecy, FR)

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Tel: +33 (0)6 99 46 71 26

Project presentation:

A nine-meter long structure, equipped with two tightwires four meters apart, is placed in front of a panorama. Upon it two men swing gently, looking at each other, looking at us. All is quiet and gentle. The two men are bathed in harmony. For the moment all is well. What if one of them stops the swing? If he puts a foot on the ground or falls, what will happen?

The aim is to create a triangulation between the structure, the performers and the landscape. How will these three elements exist together, how will they question and answer each other? The double, rotating tightwire creates a frame for the view-point. The landscape, according to which type (underwater, woods, sea...), will accentuate or not what will be going on between the machine and the performers. With graceful and vibrant curves, the acrobat can contrast with the landscape or sublimate it; an incessant toing and froing between being part of and being in contrast with, existing or disappearing. It is an way of poeticizing landscape through acrobatics.



© Hippolyte Jacquottin

Figure-Ground

Miksi

Authors: Matleena Laine (FI), Love Kjellsson (SE)

Country of residence: SE

Disciplines: Aerial acrobatics, dance, live music, theatre, art

Supports: Subtopia, (Stockholm, SE), Cirkus Cirkör - Cirkör LAB - Laboratory for Artistic Brilliance, (Norsborg, SE), Kapla (FR), Kulturfonden Sverige - Finland (SE/FI), Nordiskt Residensprogram för Samtida Cirkus (SE/FI)

Contacts: matleena@miksi.eu, love@miksi.eu

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Project presentation:

We believe that art can change the human world. This is one of the reasons MIKSI was created. We are a duo combining our knowledge of circus and music. Figure--Ground is a concept within gestalt therapy describing the cognitive relation of foreground and background. We often relate to this concept during our creative process. We have been inspired by nature, Nordic mythology and human contact. We have worked with 5 topics of contact: "Contact with Self", "Contact with Others", "Contact with Nature", "Contact with Something Bigger" and "Contact with Contact". All the material; music, movement and set design in Figure--Ground are created by us.

Contact with Self: What is my inner self? Am I in contact with my true self? What do I need? We want to create an intimate space where everybody feels that they can be private with themselves and freely be with the emotions they get. Healing.

Contact with Others: Exploration of the co-creation of self in the meeting with others. Without the other there is no self, and how one experience the other is inseparable from how one experience oneself. What are we afraid of? What are we hiding? Why can some meetings trigger something that we cannot control?

Contact with Nature: Where do we come from? What is the difference between a human and the nature? What is the boundary? What happens when we meet the nature, do we need the nature? Are we the nature? We play with bringing the nature inside and the human outside.

Contact with Something Bigger: The swirling feeling in front of a massive waterfall, in the high mountains or when walking into a cathedral. What is this feeling? How do we have contact with something we cannot see or touch?

Contact with Contact: Every unity consists of parts. So what is entirety? Contact is connecting everything, the parts. But when studying the parts the entirety will change. We cannot look at both the trees and the forest at the same time, the thought and the feeling are distinct and separated, cannot be the same. If we look at one thing, the other disappears or changes. Figure can change to ground and ground can change to figure, but they can never be the same.

CANARDS

Cie Sugar

Authors: Andrea Sperotto (IT), Pietro Selva Bonino (IT)

Countries of residence: FR/IT

Disciplines: Chinese pole, juggling, body manipulation

Supports:

- Lab 4xQuattro (Milan, Italy)
- Espace Catastrophe, (Brussels, BE)
- Associazione Brocante (Frisanco, IT)
- La Central del Circ (Barcelona, ES)
- Cronopis (Matarò, ES)

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+33 7 53 15 17 04 (Andrea Sperotto, FR)



© Nacho Ricci

Project presentation:

“CANARDS” is a corporal research piece inspired by animals’ universe of motion and communication, wherein the ritual elements of Nature are analyzed by their choreographic aspect. The dances of the animals have always existed, they are part of their nature and for that reason have an absolute value. Their choreographic work is spontaneous and with a precise functionality. Birds, with their majesty and clumsiness, are sincere in their intentions. Outside of any time or space, nothing is defined, except the relations that exist between the two characters. They are stripped of their robes of modern man they are observed in their original habitat, the primordial space of the scene. Like in a documentary with no narrator, the audience becomes the spectator hidden in the bushes, who observes this world without time where borders between Nature, Man and Divine are yet to be defined. It is a small world, a newborn world, beautiful and terrible, as it can be a storm, a flower, and an angel, a God.

Kor-phi

Author: Malte Peter (DE)

Country of residence: FR

Disciplines: Juggling, objects manipulation, dance

Supports: Espace Périphérique - La Villette, (Paris, FR), Espace Catastrophe (Brussels, BE), Mirabilia Festival (Torino, IT), Zero Grammi Company (Torino, IT), Jonglissimo festival (Reims, FR), TRAC association (Reims, FR).

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sotira.dhima@lesobjetsvolants.com (production)

Website: www.maltepeter.com

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Project presentation:

Kor-phi is a study about the mathematical beauty of the human body and its relation to the object. Malte Peter pays tribute to the German movement *Bauhaus* and in particular to the artist Oskar Schlemmer and his *pole dance*.

The piece aims to show the progression of the body that frees itself through the object and finds its own poetical expression in its mathematical and geometrical construction.

The physical geometric and the beauty of the body in its functionality visualized through the objects are expressed by heartbeats, bones weight, muscles tension, skin sensitivity, in order to free itself little by little from the object and show the beauty of simple gesture and provoke an emotional release.



© Isabelle Bruyère

Not Gay!

MRMR Bros.

Authors: Mathias Ramfelt (NO), Martin Riedel (DE)

Countries of residence: NO/DE

Disciplines: Juggling (balls, bounce juggling), Chinese pole (diagonal pole), solo wheel, partner acrobatics, farting

Supports: La Central del Circ (Barcelona, ES), Les Migrateurs (Strasbourg, FR)

Contact: mrmrbros@gmail.com

Tel: +49 16 09 67 39 497 (Martin Riedel, DE)



© MRMR Bros.

Project presentation:

During the years of circus school, Martin and Mathias quickly developed a close friendship. Fellow students in the school were making jokes about them being gay. Mathias and Martin have always possessed a good amount of self-irony, as well, with the ability to laugh about the “gay jokes” themselves. But in the long run, it got old and not funny anymore. At one point, it turns sad when people do not realize it has passed the point of not being funny, but rather being insulting.

Many people “escape” to the circus because it is known to be very tolerant and open-minded. Unfortunately the strong friendship has often experienced awkward situations that could have been misinterpreted. Like after a sleepover, Martin’s bed was broken...

This background is the main concept of the production.

How to make people uncomfortable, in a self selected (comfortable) environment?

To work from using fragments instead of a story line, or other artistic methods to approach a show, MRMR Bros. are looking for an individual way of creating a show without setting boundaries. The main goal is to create and research new elements and to not focus directly on the outcome on stage.

MRMR Bros. does not intend to criticize any sexual orientation, nor do they want to be questioned in their orientation (anymore)!

Contact

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Appendix

2. Co-organizers: presentation of structures

Associazione Culturale IdeAgorà

IdeAgorà is the cultural association which, in 2007, created Mirabilia International Circus & Performing Arts Festival. Focusing on multidisciplinary innovative creation, residence and support to national and international artists, IdeAgorà fought for 8 years in order to change the concept of residency adopted in Italy. In 2015 it became supported by the Ministero of Culture and the Regione Piemonte as artistic residency for circus with the project Terre di Circo.

IdeAgorà is involved as co-organizer or leader in many european projects, such as Percours Croisés, Transmission, Cicollaborative Tools, CircusNext, Circostrada, and Mirabilia Festival has been recognized in 2012 by the European Commission as "European Cultural Festival" for circus arts.

Associazione culturale Sarabanda

Founded in 1996 in Genoa, Sarabanda is a cultural association working at the national and international level for socio-cultural development of the Italian territory through research in the multidisciplinary field of theater, contemporary circus and urban performance. Engaged in the field of training and development of young talents, it helps to discover new languages and unconventional spaces. It supports, produces and promotes companies during festivals and events, as a platform dedicated to the contemporary scene facilitating encounters between artists, audiences and operators.

Centro Cultural Vila Flor - A Oficina

The Vila Flor Cultural Centre (CCVF) is a respected and distinguished establishment on the Portuguese national cultural scene. Located in the city centre of one of Portugal's UNESCO World Heritage cities (Guimarães), CCVF is a true mark of excellence in a place where culture is lived out fully and where it is on offer to a broad range of audiences. CCVF was conceived to give greater shape and life to cultural initiatives sponsored by the city, and also as a driving force behind the decentralization of culture, putting Guimarães on the map of "destinations for culture" in Portugal with the relevant fact of being awarded European Capital of Culture in 2012. Its cultural mission encompasses all arts and instigates artistic creation.

Circus Futures

Circus Futures is working to deliver a series of events to engage UK professionals in the debate around the making of quality contemporary circus performances and to support the development of artists. Circus Futures is funded by Arts Council England.

Cirqueon

In 2008, Cirqueon - Centre for Contemporary Circus became the umbrella organisation for contemporary circus in the Czech Republic. Its primary activities aim at supporting and developing contemporary circus in the Czech Republic and disseminating information about current events. Cirqueon is an institution covering education, support of professional artists, production and advocacy, and, thanks to its many contacts abroad and to international cooperation, it is able to bring to the Czech Republic essential information on circus education, cultural policy, management, international creative projects, and more. Cirqueon is a member of Circostrada network, FACE, FEDEC, and Caravan Network.

La Cascade, Pôle National des Arts du Cirque

Created in April 2008, la Cascade is one of the twelve French National Poles of Circus Arts and the only one in Rhône-Alpes region. Its objectives are creation support, education and distribution. La Cascade support the different steps of artistic creation: from the training to the research, from the writing to the creation of the show. La Cascade offers various public highlights during the year in its venues or outside (Alba-la-Romaine festival). La Cascade organizes training programs for professionals and amateurs, pupils or students of professional artistic schools. La Cascade hosts Les Nouveaux Nez & Cie company's office and a cluster of young entrepreneurs working with distribution of shows.

La Central del Circ

La Central del Circ's main objective is to support circus creation, providing to professional artists resources for training and creation, encouraging the development of circus arts in Catalonia, generating synergies with other arts and promoting local, national and international networking. It offers an open training space of 650 m², 5 venues for circus residencies and a professional educational program focused on tools to enrich work methodologies and creative proposals. Besides, La Central del Circ supports artistic projects in the fields of creation, management, production and dissemination, through a wide residency program designed to support creation as well as research.

Les Migrateurs

Les Migrateurs were born in 2003 with the will to create a project based on a territory, based not only on a programming but also on the issues of residencies, creation support and professional networking for artists and pieces from the circus arts field. In 2009, after an itinerancy period with partnerships with cultural operators from Alsace region, Les Migrateurs set up in HautePierre theatre in Strasbourg. Since 2016, Les Migrateurs lead an artistic and cultural project with residencies, distribution of shows and artistic and cultural projects for audiences.

Appendix

3. Jury Members: biographies



2015 . 2016

A support scheme for the emergence of a new generation of circus creators in Europe

JURY MEMBERS

4 EXTERNAL EXPERTS

Jean-Michel Guy – French Ministry of Culture and Communication (FR)
Kitt Johnson – Artist (DK)
Roman Müller – Artist (CH)
Claudio Stellato – Artist (IT)

8 REPRESENTATIVES FROM OUR CO-ORGANIZERS

Verena Cornwall – Circus Futures (UK)
Fabrizio Gavosto – Festival Mirabilia (IT)
Jean-Charles Herrmann – Les Migrateurs (FR)
Roberto Magro – La Central del Circ (ES)
Šárka Maršíková – Cirqueon (CZ)
Claire Peysson – La Cascade (FR)
Rui Torrinha – Centro Cultural Vila Flor (PT)
Boris Vecchio – Festival Circumnavigando (IT)

3 REPRESENTATIVES OF OUR ASSOCIATED PARTNERS

Lindsey Butcher – G&L Co. (UK)
Julie Descamps – Circuscentrum (BE)
Kiki Muukkonen – Subtopia (SE)



Culture

This project has been funded with support from the European Commission.

Kiki Muukkonen, [Subtopia](#) (SE) – Co-president of the jury

Associated partner

Kiki Muukkonen is the artistic director of the circus department at the cultural centre Subtopia in Botkyrka, Sweden. There, she works with artistic development projects, programming of national as well as international performances, residencies, organizing of seminars, international relations and coaching artists. Since 2009 she organizes [Subcase](#), an annual showcase of Nordic contemporary circus, which gathers hundreds of Nordic and international performing arts professionals in February every year. Kiki is a Swedish representative in several European networks and collaborations projects. Coming from an artistic background within theatre and music, the last 8 years Kiki has been committed to the development of contemporary circus arts at different levels, nationally and internationally.

Roberto Magro – [La Central del Circ](#) (ES) – Co-president of the jury

Co-organizer

Artistic director of La Central del Circ in Barcelona, he is a circus artist, a dramaturge, a teacher and a director.

He studied at École Nationale du Cirque Annie Fratellini and joined Les Oiseaux Fous company in 1999 as a clown and a climbing rope acrobat. Then he created Rital Brocante, a company focused on research about movement.

He has been the artistic director of the FLIC circus school in Torino from 2005 to 2013 and he is still a research teacher in this school. He directed several shows for circus schools as FLIC, ESAC, ACAPA, Rogelio Rivel, Crescer e Viver, and for companies such as MagdaClan, Les Triplettes, Nos no Bambu, Duo Leo, among others.

In parallel, he also works as a dramaturge, specifically with dance companies, about movement dramaturgy and writing, such as Enclave (Roberto Olivan), Les Slovaks, Kike Peon and others. He is a mentor for a creation workshop in Deltebre Dansa since 2007. In 2007, he created [Brocante](#), an international contemporary circus festival in Valcovera (Italy).

Lindsey Butcher, [Gravity & Levity company](#), (UK)

Artist

Since graduating from London School of Contemporary Dance, Lindsey has worked with numerous dance, theatre and opera companies and directors as a dancer, teacher, mentor and choreographer.

Her dance credits include: Extemporary Dance Theatre, Random Dance Co (Brighton Festival), Walker Dance / Park Music, Darshan Singh Bhuller, Charlie Morrissey, Disco Sister, Vincent Dance Theatre and Siobhan Davies Dance Company plus The Royal, Royal Danish, Slovenian, English National and Glyndebourne Opera companies.

In 1989, Lindsey joined Ra - Ra Zoo Circus Theatre and began further training in aerial skills. Her circus credits as performer, choreographer, teacher and advisor include: Ra - Ra Zoo, No Ordinary Angels, Green Candle and Amici Dance Co's, Gandini Juggling Project, The Dream Engine, Desperate Men, Scarabeus, Momentary Fusion, Tango and Crash, Same sky, "True" for the Fierce Co. (Tramway commission) and "Wallpaper" with Bedlam and Physical Recall, Fidget Feet, Yes/No's 'Lost & Found Orchestra', Metta Theatre and Upswing.

In 2003, Lindsey founded the aerial dance company 'Gravity & Levity' (G&L). What drives Lindsey's work is a passion and curiosity to combine dance and aerial suspension techniques to liberate and intensify the possibilities of each. G&L also hosts several annual aerial events including European Aerial Dance Festival in Brighton in August and the Paralympic Aerial Legacy Intensive for Deaf and disabled artists in London in July.

Verena Cornwall, [Circus Futures](#) (UK)

Co-organizer

Verena is an international arts consultant, specializing in circus, street theatre and spectacle and carnival.

Her career highlights include in the 1980's programming circus companies in the framework of the Winchester Hat Fair Street Arts Festival, in the 1990's setting up the world's only professional touring school (the Academy of Circus Arts/UK) offering the first accredited circus training in the UK, and commissioning UK and international physical theatre work when director of a regional Arts Centre.

After time as a director for a group of national Museums working in the UK and USA, in the new millennium Verena launched a consultancy career. Contracts have included major pieces of national/international street arts and circus research, work with a wide variety of clients including contemporary/traditional circuses, plus time as the Creative Director for St Patrick's Festival - Dublin and also as Principal of English National Ballet School. Since 2005 she has been Street Arts, Spectacle and Circus Adviser to The Arts Council of Republic of Ireland and has held the role of Executive Producer for Circus Futures UK & ROI, partnering with JTCE/CircusNext. Verena chaired the Board of the Circus Development Agency - UK for 11 years, is a founding member the Circostrada network, and an Area Council Member for Arts Council England, South West.

Julie Descamps, [Circuscentrum](#) (BE)

Associated partner

Julie is responsible for programming and production at Circuscentrum and in the Arts Centre [Vooruit](#) for Smells Like Circus.

She studied at the Conservatory of Ghent, Department of Theatre. Following she took admission at Ecole Lassaad in Brussels, École Internationale de Theatre that applies the Jacques Lecoq pedagogy, based on movement and the art of body control. After her graduation at Lassaad, she was part of the artistic team at the Circus School in Ghent. In addition, she also worked as an actress and production assistant at [Verenigde Planeten / United Planets](#).

Fabrizio Gavosto, [Festival Mirabilia](#) (IT)

Co-organizer

Fabrizio is the artistic director of Mirabilia International Circus & Performing Arts Festival and responsible of the Mirabilia Festival's networks, European projects and residences.

Born in Turin in 1963, he studied in Italy, Central America and USA. He then worked in the theatre field, mainly in Torino with some companies, and at Teatro Juvarra. In 1994 he co-founded the Coordination of Piedmont Street Theatre. With his company Stelten Flight, he worked in Europe and America. In 1994 he founded the Festival Arteinstrada in Savigliano (CN), which he followed up to 1996. In 1998 he was one of the founding member of FNAS (National Federation of Street Artists) and director of the Carovane magazine. In 2000 he collaborated to write, and actively supported all throughout the process, the law regarding street theatre (later Decree 17) of Piedmont Region. In 2007 he began with Cecilia Di Marco the design of Mirabilia Festival, on behalf of the City of Fossano. Since 2008, he directs the festival, its year round activities, and he deals with the creation of cultural networks, supporting networks of artistic processes and creation of national and European companies.

Jean-Michel Guy, French Ministry of Culture (FR)

External expert

Jean-Michel was vice-president of Jeunes Talents Cirque's jury in 2002 and 2004 and president in 2006 and 2008 and 2010. With the switch from Jeunes Talents Cirque Europe to CircusNext, he decided to hand the torch to the new generation.

Jean-Michel Guy has several tasks in hand, and juggles with various professional activities. He is a research engineer at the French Ministry of Culture - prospective and cultural policies department, where he leads sociological studies on various subjects, in particular on the audiences of performing arts. He is an author and a circus shows director, in particular those of la Scabreuse, a company that he co-founded. He was a co-author and performer in "Jongleur pas confondre" by Compagnie Non Nova (Phia Ménard), and a co-author of the film "Un rêve de cirque". He also assists various circus companies on dramaturgy matters. He teaches critical and aesthetical critic at École Nationale des Arts du Cirque of Rosny-sous-Bois and at Centre National des Arts du Cirque of Châlons-en-Champagne.

He wrote on circus and for circus (articles, books, DVD such as "Le Nuancier du cirque", conceived in collaboration with Julien Rosemberg).

Jean-Charles Herrmann, [Les Migrateurs](#) (FR)

Co-organizer

After studying philosophy and theater in Strasbourg, Jean-Charles integrated many companies as an actor or assistant director (with Anne Torres for more than 5 years, for example). He wrote several radio plays and staged his own texts in his theater company "La Roskka", but also those of Michel Deutsch, Henrik Ibsen or Samuel Beckett. His curiosity and taste for the technical approach for performing arts led him to take on a job as light manager and sound engineer and finally as technical director. He continued his artistic adventures with the circus company "SipeuCirque", where the work is based on clowning, which he learned during his studies, and his fragile relationship to aerial matter. He was involved as an artistic advisor in the founding of Pisteurs d'Étoiles Festival in Obernai, and is finally the co-founder of les Migrateurs, which he has been running with his team since September 2003, now about to be recognized as National Pole for Circus Arts in Alsace region.

Kitt Johnson, [X-act company](#) (DK)

Artist

Dancer and choreographer, Kitt is the artistic director of Kitt Johnson X-act company, founded in 1992. With X-act, Kitt has produced more than 30 performances; the solo is her artistic trademark, but her repertoire also spans a long list of ensemble works.

An important branch of Kitt's work is the site-specific, and besides her own creations in this genre, she has also organized and curated a number of site-specific performance festivals under the title of MELLEMRUM, contributing to her ambition to create a platform where Danish and international performing arts can engage in dialogue and share experience.

Throughout her career, Kitt has worked extensively with new circus, creating a series of performances in this genre: The Lemonkeepers, Aber Dabei, and The Magical Soundcircus (the latter for young audiences). Kitt also teaches students of New Circus on a regular basis at AFUK (The Academy for Untamed Creativity) and AMoC (The Academy for Modern Circus), both based in Copenhagen - and for several years she also functioned as a mentor at Juggling the Arts in Stockholm, Oslo, and Copenhagen.

Šárka Maršíková, [Cirqueon](#) (CZ)

Co-organizer

Šárka is the director of Cirqueon - Center for Contemporary Circus in the Czech Republic.

She studied theater production at Department of the Production, Academy of performing arts in Prague. Over the last ten years, she has worked as an independent producer in the field of performing arts (Prague Quadrennial of Performance Design and Space, International festival of contemporary circus and theatre Letní Letná, etc.).

In 2009 Šárka Maršíková together with David Kašpar founded Cirqueon - Centre for Contemporary Circus and she is systematically involved in the development of this genre in Czech Republic. Cirqueon is an umbrella organization dedicated to the support and development of contemporary circus in the Czech Republic. The main purposes of the Center are to provide information about Czech and European contemporary circus events, to support projects of the contemporary circus wave emerging in the Czech Republic and to facilitate educational and training programs for children, youths and adults. Šárka was four years a program director of the international contemporary circus festival [Cirk-UFF](#) and now she is a program director of the [Cirkopolis](#) festival in Prague.

Roman Müller, [Cie Tr'espace](#) (CH)

Artist

Roman Müller has been living with, in, and for circus for more than 20 years. In his artistic works, he explores the relationship man-object-machine and gives life to dry theories by creating images that are exciting, surprising, and full of humor.

The starting point of his stage research is the diablo. With this instrument, Roman and his company Tr'espace set new bewitched, bewildered, and enthralling standards and gained international reputation in traditional but also contemporary circus.

Roman graduated from Scuola Teatro Dimitri (CH) in 1999. He worked in diverse circus productions and founded his own company Tr'espace in 2002. He teaches in ESAC (École Supérieure des Arts du Cirque) in Brussels and more and more often he is asked by young artists to give an "outside eye" on their ideas and creations.

Roman himself was a Jeunes Talents Cirque laureate in 2004.

[Claudio Stellato](#) (IT)

Artist

Born in Milan in 1977, Claudio is a multidisciplinary artist who lives and works in Brussels. He first trained as a jazz musician at the music school 'Scuola Civica Jazz' in Milan. Later he worked for the street theatre company T.A.E. in Bergamo. After these experiences he travelled and worked for many years as a street performer and decided then to train as a circus artist at Lido in Toulouse. Upon completion of his training he worked, amongst others, with the dance company 'Kdanse', Olivier Py, Roberto Olivan and Fré Weirbrouck. He also worked as an actor for the ARCAT company. Since 2007 he has been working with Dame de Pic/Cie Karine Ponties (Humus Vertebra and Fidèle à l'éclair). He has also worked with Anna Reti and Amos Ben Tal on The Fregoli Syndrome project, part of the European project Jardins d'Europe (September 2009, Budapest). In addition, in 2011 he collaborated with the choreographer Piergiorgio Milano (Collettivo 320Chili) on the piece Ai Migranti, during the festival 'Equilibrio' in Rome.

From March 2011 he is on tour with his performance, L'Autre, already been presented in several countries. He started a new research project in August 2012: La Cosa. In 2014 he worked for the Feria Musica company as a choreographer and participating as a dancer in Crida Company's new creation.

Rui Torrinha, A Oficina – [Centro Cultural Vila Flor](#) (PT)

Co-organizer

Rui Torrinha has been working in the artistic programming department of A Oficina since January 2010, entity that runs both Centro Cultural Vila Flor and Platform of the Arts and Creativity in Guimarães. He's the responsible for the Music and Contemporary Circus areas. Currently, he also develops work in two other Performing Arts disciplines such as Theatre and Contemporary Dance. Co-productions and artistic residencies are under his coordination too. Rui takes part on a regular basis in the "5 Sentidos" national network that is constituted by 11 of the most important cultural venues and theaters in Portugal. In 2014 he created a very innovative festival concept named [WestWay Lab](#) based on artistic residencies with strong connection to the European cultural landscape. In 2012, Rui was one of the European Capital of Culture programmers. He successfully developed the Polifonias program that brought to the city world-wide renowned artists of our time.

Claire Vacheret-Peysson, [La Cascade](#) (FR)

Co-organizer

Claire is in charge of the European projects of La Cascade, National Pole for Circus Arts in Bourg-Saint-Andéol.

After a Master degree in history of arts at Lyon II University, Claire worked in the theater field at TNP (Théâtre National Populaire), directed by Roger Planchon and Patrice Chéreau. Then she moved to Avignon to study in a research program in performing arts. In 1990, she participated with the artists of Les Nouveaux Nez (CNAC former students) in the creation of Cie VIA, a new clown company, and was in charge of the administration of the company until 2001.

Then she was in charge of the coordination of the APIAC organization aiming to give birth to La Cascade, National Pole for Circus Arts in the Rhône-Alpes region, which opened in 2008, with two associate companies: Les Nouveaux Nez and Les Colporteurs. She was the co-director of La Cascade with the artist Alain Reynaud from 2008 to the end of 2014.

Boris Vecchio, [Sarabanda](#) (IT)

Co-organizer

Boris is an author, actor and the artistic director of festival of theater, circus and street theater and of Sarabanda Cultural Association. His work includes theater and more innovative forms of physical theater and contemporary circus.

He has collaborated with the most important national and international theaters/festivals such as: Teatro della Scala (Milan), Teatro Regio (Turin), Change Performing Arts (Milan) with the director Peter Greenaway, Théâtre de Grasse, Théâtre du Briançonnais, Théâtre Durance (France); Teatro della Tosse (Genoa), Teatro dell'Archivolto (Genoa), Teatro Metastasio (Prato); Wroclav Festival (Poland); Festival "Cirque de Sciences" (Luxembourg, European Capital of Culture); Théâtre du Prato (Lille, European Capital of Culture 2004); Teatro Kammerspiele (Vienna); Festival du Pont du BonHomme (France).

Appendix

3. Théâtre de la Cité Internationale June 2016: program



CircusNext

2015 ■ 2016

Une nouvelle génération d'auteurs de cirque en Europe
A new generation of circus authors in Europe



EDITO

8 promotions

d'artistes repérés entre 2001 et 2016 : **75 compagnies** qui ont marqué le secteur, exploré les écritures contemporaines, contribué à la **diversité** et à la **reconnaissance** du cirque contemporain en France et dans le monde. Des auteurs repérés pour leur **singularité** et leur **excellence**, qui ont laissé une trace et qui sont **source d'inspiration**.

La **coopération européenne** qui anime CircusNext est à l'image du **multiculturalisme** et des **valeurs** de notre secteur. Elle permet l'inspiration des artistes par d'autres lieux, d'autres contextes artistiques et politiques, la rencontre d'autres publics, d'autres professionnels.

Nous défendons le **dialogue** entre professionnels et artistes, un **accompagnement** personnalisé, mais aussi la **solidarité** entre partenaires, la **prise de risque** artistique, l'**accès** des publics à l'**excellence circassienne**.

Le projet CircusNext 2013-2017 s'achèvera en 2016-2017 par une **Saison Européenne des Arts du Cirque** : une opportunité pour les publics de (re)découvrir la création contemporaine européenne et d'aller à la rencontre de ses auteurs !

8 promotions

of artists identified between 2001 and 2016: **75 companies** who marked the sector, explored contemporary writings, contributed to the **diversity** and **recognition** of contemporary circus in France and internationally. Authors who were noticed for their **singularity** and their **excellence**, who left a trace and who are a **source of inspiration**.

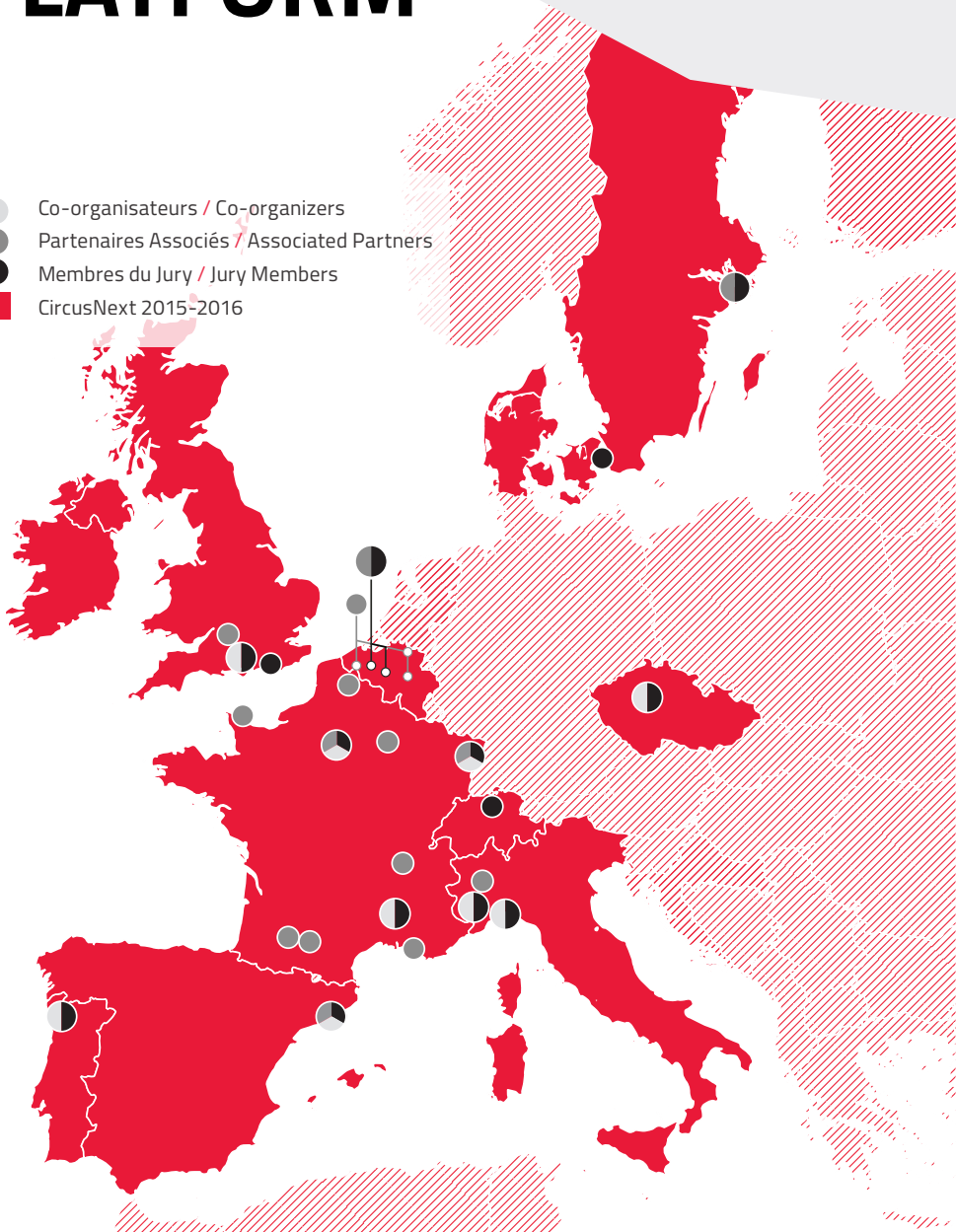
The **European cooperation** that animates CircusNext resembles our sector's **multiculturalism** and **values**. It allows the artists who we support to be inspired by other places, other artistic and political contexts, to meet further audiences and professionals.

We defend **dialogue** between professionals and artists, personalized **support**, but also **solidarity** among partners, artistic **risk taking**, and access for audiences to **artistic excellence**.

The CircusNext 2013-2017 project will finish with a **European Season of Circus Arts** in 2016-2017: an opportunity for audiences to (re)discover European contemporary creation and to meet its authors!

PLATEFORME CIRCUSNEXT PLATFORM

- Co-organisateurs / Co-organizers
- Partenaires Associés / Associated Partners
- Membres du Jury / Jury Members
- CircusNext 2015-2016



1 coordinateur / coordinator ▪ **8** co-organisateurs / co-organizers

119 candidatures de / applications from **17** pays / countries

+300 artistes de / artists of **28** nationalités / nationalities

15 projets présélectionnés / shortlisted projects

7 projets lauréats / laureate projects

40 résidences artistiques dans / artistic residencies in **8** pays / countries

4 Labs ▪ **+40** participants

■ Nationalités des artistes candidats et soutenus /
Nationalities of applicants and supported artists

◊ Résidences / Residencies

▲ Labs

AR Candidats de nationalités extra-européennes /
Applicants from extra-European nationalities

AR AU

BR IL

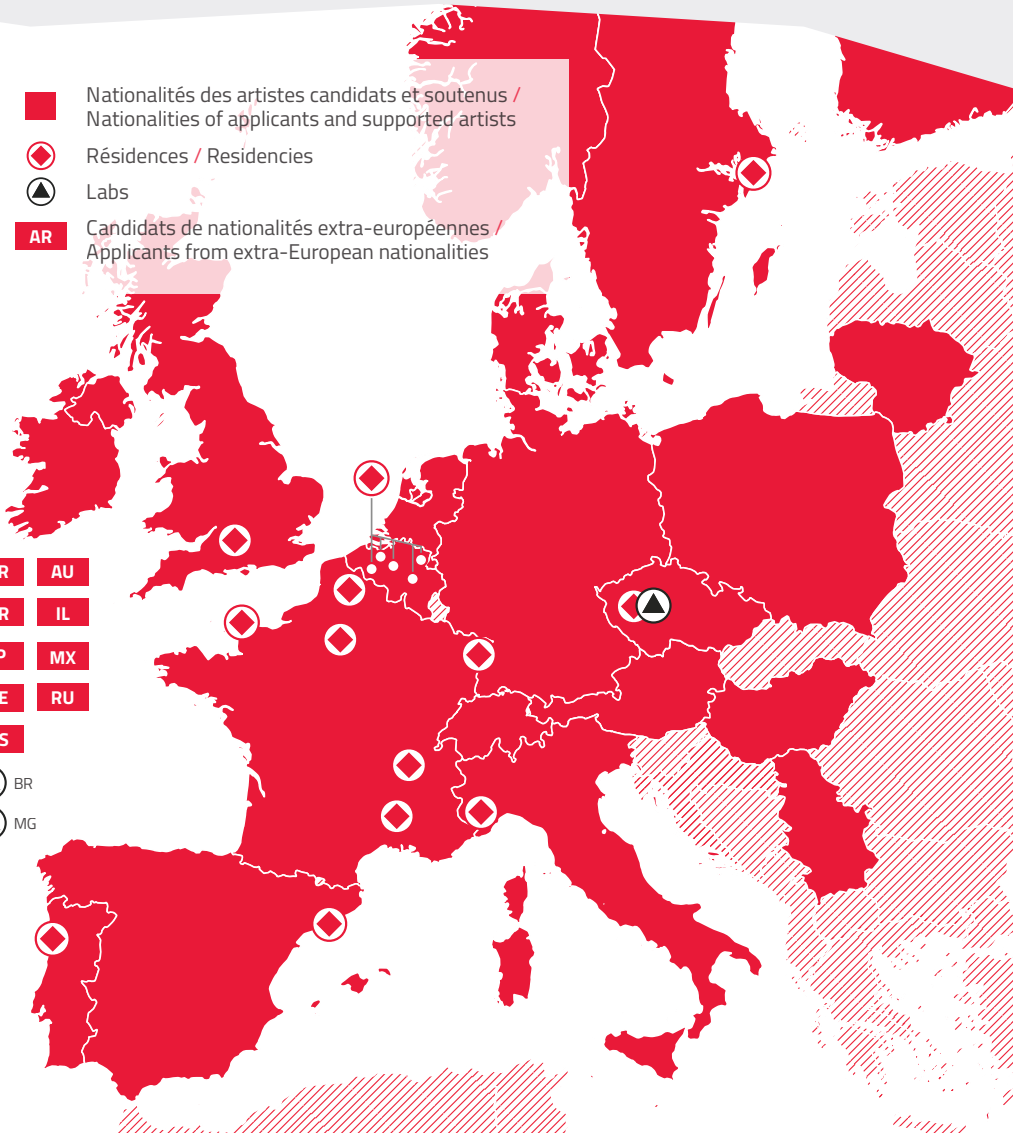
JP MX

PE RU

US

▲ BR

▲ MG



PROCESSUS CIRCUSNEXT PROCESS

FR / Un projet de coopération européenne dédié aux auteurs émergents dans le secteur des arts du cirque.

L'opération CircusNext 2015-2016 s'inscrit dans un projet de grande envergure, **CircusNext 2013-2017**. Mené à l'échelle internationale en partenariat avec plus d'une quarantaine de structures culturelles issues d'Europe et au-delà, il consiste en la mise en place de **deux opérations de repérage** et **d'accompagnement** d'auteurs de cirque émergents, l'organisation d'une **Saison Européenne des Arts du Cirque** en 2016-2017,

la **réalisation d'une plateforme audiovisuelle** sur les processus de création des auteurs de cirque et un travail de **réflexion globale** sur le secteur du cirque contemporain européen.

Notre objectif est de créer les conditions de **développement** de la **pluralité** des écritures contemporaines en présence en Europe et d'établir des **relations durables** entre les **artistes**, les **professionnels** et le **public** afin qu'ils développent leurs parcours d'auteurs et partagent avec le plus grand nombre leurs regards sur le monde contemporain.



FR / Appel à projets
EN / Call for projects



FR / Sélection sur dossier
EN / Selection on application files



FR / Résidences de présélection
EN / Pre-selection residencies

EN/ *A cooperation project dedicated to emerging authors in the field of circus arts.*

CircusNext 2015-2016 scheme is part of a bigger project, **CircusNext 2013-2017**. Carried out at an international scale in partnership with more than forty cultural organisations based in Europe and beyond, this project is made up of **two identification and support schemes** for emerging circus authors, a **European Season of Circus Arts** in 2016-2017, an **audio-**

visual platform about creation processes in circus arts, and a global **reflective work** about European contemporary circus.

We aim at developing the right conditions for the **development** of contemporary creations **plurality** in Europe, establishing **sustainable relationships** between **artists**, cultural **professionals** and **audiences** so that circus authors can thrive and offer their views on the contemporary world to the largest audience.



FR / Accompagnement
EN / Support scheme



FR / Présentations publiques
EN / Public presentations
Théâtre de la Cité internationale @ Paris (FR)



FR / Semaine de sélection
EN / Selection week
Dommelhof & Circuscentrum @ Neerpelt (BE)



4 Labs

Lab BR @ Recife
Lab CZ @ Plzen
Lab CZ @ Prague
Lab MG @ Antananarivo



AUTEURS PRÉ-SÉLECTIONNÉS SHORTLISTED AUTHORS



Ron Beeri (IL/PL),
Itamar Glucksmann (IL/AR)
"Lazuz" (SE/FR) www.ronbeeri.com



Love Kjellsson (SE), **Matleena Laine** (FI)
Miksi (SE/FI) "Figure-Ground"
www.miksi.eu



Ayal Benin (HU/IL)
"Axis°" (FR)



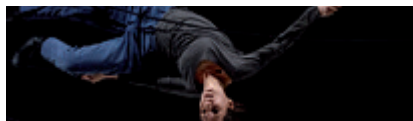
Malte Peter (DE)
"Kor-phi" (FR)
www.maltepeter.com



Pietro Selva Bonino,
Andrea Sperotto (IT)
Cie Sugar (FR/IT) "Canards"



Mathias Ramfelt (NO),
Martin Riedel (DE)
MRMR Bros. (NO) "Not Gay!"



Eleonora Gimenez (AR/IT), **Vanina Fandiño** (AR), **Diego Vernazza** (AR/IT)
"Lugar" (FR)
www.proyectoprecipicio.wix.com/lugar



Bastien Dausse, **François Lemoine** (FR)
Cie Barks (FR)
"Les Idées grises ou l'épopée du chaos"
www.compagniebarks.fr

LABS

BRÉSIL

(RECIFE, BR)

En partenariat avec / In partnership with La Grainerie - Fabrique des arts du cirque et de l'itinérance & Festival de circo do Brasil

Mentors

Jean-Michel Guy (FR),
Albin Warette (FR),
Maria Paula Costa Rêgo (BR)

Participants

Elena Bosco & Giulio Lanfranco (IT)
Natalia Galkina (RU)
Ana Jordão (PT)
+ 14 artistes brésiliens / Brazilian artists

PRAGUE

(CZ)

Septembre / September 2016

En partenariat avec / In partnership with Cirqueon

Mentor

Roberto Magro (IT)

PLZEN

(CZ)

En partenariat avec / In partnership with Cirqueon

Mentor

Roberto Magro (IT)

Participants

Alex Allison (IE)
Lola Devault-Sierra & Nickolas Van Corven (FR)
Marta Kuczynska (PL)
Andrea Speranza (IT)

OCÉAN INDIEN

(ANTANANARIVO, MG)

Octobre / October 2016

En partenariat avec / In partnership with Le Plus Petit Cirque du Monde (Bagneux, FR) & L'Aléa des Possibles (Antananarivo, MG)

Mentors

Gaëtan Levêque, Cyrille Musy (FR),
Virginie Lavenant (MG)

Saison Européenne des Arts du Cirque

CircusNext 2013-2017, projet européen coordonné par **Jeunes Talents Cirque Europe** et soutenu par le programme Culture de la Commission Européenne, propose **une saison inédite** : après deux opérations de repérage et d'accompagnement d'auteurs émergents en 2013-2014 et 2015-2016, nous lancerons à l'été 2016 et jusqu'à l'été 2017 une **Saison Européenne des Arts du Cirque**.

Cette saison sera l'occasion pour les partenaires et opérateurs culturels du territoire européen de **diffuser les œuvres** des auteurs qui auront été lauréats Jeunes Talents Cirque, Jeunes Talents Cirque Europe puis CircusNext de 2001 à 2016.

8 promotions d'auteurs singuliers de cirque contemporain qui ont contribué à l'essor des arts du cirque.

La présence de ces auteurs dans les festivals, les programmations de saison, lors d'événements spécialement organisés pour l'occasion sera une opportunité pour les publics de **(re)découvrir la création contemporaine européenne**, d'être en dialogue avec ces artistes, d'appréhender leurs processus de création et de découvrir **la très forte coopération française et européenne** qui aura permis leur accompagnement.

European Season of Circus Arts

CircusNext 2013-2017, European project coordinated by **Jeunes Talents Cirque Europe** and supported by the Culture Program of the European Commission, proposes **an unprecedented season**: after two identification and support schemes for emerging authors in 2013-2014 and 2015-2016, we will launch from June 2016 till August 2017 a **European Season of Circus Arts**.

This season will be the opportunity for partners and cultural operators of the European territory to **disseminate the shows** of the authors who were Jeunes Talents Cirque, Jeunes Talents Cirque Europe and CircusNext laureates from 2001 to 2016.

8 promotions of creative authors of contemporary circus, who contributed to the development of circus arts.

The presence of these authors in festivals, seasonal programming, in specially organized events will be an opportunity for the audience to **(re)discover European contemporary creation**, to be in dialogue with these artists, to have an insight in their creative processes, and to discover **the strong European cooperation** that allowed their support.

LAURÉATS 2001-2016 LAUREATES

2001-2002

Cie 14 :20
A.K.Y.S. Projecte
Cie Au Fil du vent
Baro d'Evel Cirk compagnie
Cie Mine de rien
Camille Boitel
Ludor Citrik
Cie Lunatic
Les Objets volants
Cirque Zanzibar
Cie Chapazard
Cie les Singuliers
Yaka Pouchka

2003-2004

Cie Adrien M
Les Choses de rien
Circo Saudade
Cirq'ulation locale
Le Cirque météore
Furinkai
Jongleur de fables
Ockham's Razor
Le petit Travers
Collectif Prêt-à-porter
Tr'espace
Sycoum cyrc
Le Tourbillon
O último Momento

2005-2006

Cie 3.6/3.4
La Compagnie singulière
Cridacompany
Cyrk Nop
Le GdRA
Cie Libertivore
Un Loup pour l'homme
La manœuvre
Cie Morosof
Pire que debout

2007-2008

Guillaume Top
Olivier Pasquet
Les Mains sales
Rémi Luchez
Guillaume Sauzay
Julien Le Cuziat
Tide Company
Iéto
La compagnie de Genève
Tobias Wegner

2009-2010

BabaFish
Defracto
Desastronauts
Ivan Mosjoukine
Kecca Rocca
My!Laïka

Race Horse Company
Room 100
Sirkus Aikamoinen
Subliminati Corporation

2012-2013

La Boca Abierta
Iona Kewney
Nuua
Oktobre
Sisters

2013-2014

Marion Collé - Collectif Porte 27
Julia Christ
Nacho Flores
Darragh McLoughlin
Netty Radványi
Alexander Vantournhout

2015-2016

Compagnie du Chaos
Circus Katoen
Galactik Ensemble
Sandrine Juglair
La Migration
Motchok / Dymitry Szytura
Two

COMPAGNIE DU CHAOS

Rafael de Paula
Nebula

Interprétation / Performance Rafael de Paula & Ania Buraczynska

Aide à la dramaturgie / Dramaturgical advice Marine Mane

Administration Fred Cardon

Regard sur le mouvement / Choreographic eye Damien Fournier

Création lumière et vidéo / Light and video design Vincent Griffaut

Création son / Sound creation Benjamin Furbacco

BR

PL

FR

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FR/ Une pièce sensorielle à la croisée du cirque et des arts numériques qui dévoile les forces et les fragilités de deux êtres humains. Malgré leurs imperfections, ces derniers avancent ensemble en se soutenant dans leurs déséquilibres et leurs chutes successives.

EN/ A sensorial piece between circus and digital arts, revealing the strengths and weaknesses of two human beings. Despite their imperfections, they move forward together, supporting each other in their imbalances and their successive falls.

SOUTIENS / SUPPORT (au/as of 15/03/2016) **Co-productions** Les Migrateurs (Strasbourg, FR), Associazione Culturale IdeAgorà - Festival Mirabilia (Fossano, IT), Théâtre d'Arles (FR), Cirque Théâtre d'Elbeuf - Pôle national des arts du cirque (FR), Les Subsistances (Lyon, FR) **Résidences / Residencies** La Brèche - Pôle national des arts du cirque (Cherbourg-Octeville, FR), Associazione Culturale IdeAgorà - Festival Mirabilia (Fossano, IT), Centre culturel Jean Houdremont (La Courneuve, FR), Espace Périphérique (Ville de Paris - Parc de la Villette, FR), Le Nouveau Relax (Chaumont, FR), Les Subsistances (Lyon, FR), Les Migrateurs (Strasbourg, FR), La Central del Circ (Barcelona, ES), Le CREAC - Pôle national des arts du cirque Méditerranée (Marseille, FR) **Avec le soutien de / With the support of** Ministère de la Culture et de la Communication - DGCA aide à la création, CNC - DICRéAM, DRAC Champagne-Ardenne, Processus Cirque & Bourse Beaumarchais-SACD, Jeunes Talents Cirque Europe (Paris, FR)

CIRCUS KATOEN

Willem Balduyck
& Sophie van der Vuurst de Vries
As heavy as it goes

Dramaturgie - Accompagnement théâtral / Dramaturgy -
Theatre coaching Geert Belpaeme
Direction technique / Technical management Rinus Samyn
& Lorelinde Hoet

Création lumière / Light design Kris Van Oudenhove
Regards extérieurs - Conseils artistiques / Outside eyes -
Artistic advice Kwint Manshoven, Joke Laureyns, Sebastian Kann

BE

NL

Willem Balduyck & Sophie van der Vuurst de Vries

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🌐 www.circuskatoen.com

FR/ Circus Katoen montre la force et la vulnérabilité du corps. Ils explorent la peur qui précède l'effondrement de quelqu'un ou de quelque chose à cause du poids. Est-ce que l'on craque parce que notre esprit renonce ou bien parce que notre corps ne peut plus tenir ?

EN/ Circus Katoen shows the strength and the vulnerability of the body. They explore the fear just before someone or something collapses under a certain weight. Do we collapse because our mind gives up, or because our body really cannot hold the weight anymore?

SOUTIENS / SUPPORT (au/as of 15/03/2016) Circuscentrum Vlaanderen (Gent, BE), Theater op de Markt - Dommelhof (Neerpelt, BE), Latitude 50 (Marchin, BE), PERPLX (Kortrijk, BE), Associazione Culturale IdeAgorà - Festival Mirabilia (Fossano, IT), Subtopia (Stockholm, SE), Espace Périphérique (Ville de Paris - Parc de la Villette, FR), La Cascade - Maison des arts du clown et du cirque (Bourg-Saint-Andéol, FR), Atelier Blanchefosse (Blanchefosse et Bay, FR), Vlaamse Overheid (Brussels, BE), Jeunes Talents Cirque Europe (Paris, FR)



GALACTIK ENSEMBLE

Mathieu Bleton, Mosi Espinoza, Jonas
Julliard, Karim Messaoudi, Cyril Pernot
Galactik (titre provisoire)

Régie plateau / Stage management Charles Rousseau

FR BE

PE

Galactik Ensemble

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Production Le Grand Gardon Blanc

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FR/ L'acrobatie de situation :
ce rapport précis entre un
environnement accidenté et la
capacité de l'homme à s'y ajuster.
Une acrobatie qui apparaît non plus
comme une élégante manière de
défier les lois de la gravité, mais
comme une capacité à éprouver
l'imprévisible.

EN/ Situation acrobatics: the precise
relationship between a rugged
environment and man's ability to
adjust to it. Acrobatics are no longer
an elegant manner to challenge
gravity but a capacity to test
unpredictability.

SOUTIENS / SUPPORT (au/as of 15/03/2016) Théâtre Sylvia-Monfort (Paris, FR), Théâtre de l'Agora - Scène nationale d'Évry et de l'Essonne (FR), Le Grand Gardon Blanc (Paris, FR), Les Substances (Lyon, FR), La Grainerie - Fabrique des arts du cirque et de l'itinérance (Balma, FR), Jeunes Talents Cirque Europe (Paris, FR) **Co-productions** Plateforme 2 Pôles Cirque Normandie - Cirque-Théâtre d'Elbeuf (FR) & La Brèche (Cherbourg, FR)



LA MIGRATION

Quentin Claude & Marion Even
LANDSCAPE(s) #1 & #2

Interprétation / Performance Quentin Claude & Gaël Manipoud
Mise en scène / Direction Marion Even

FR

La Migration

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En Contrepoints productions

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FR/ Diptyque

#1 : Une tentative de poétisation du paysage par l'acrobatie grâce au double fil rotatif, structure métallique et cinétique. Comment la structure, les interprètes et le paysage vont pouvoir exister ensemble, se répondre, s'interroger ? (Création 2016)

#2 : Création 2018

EN/ Diptych

#1: An attempt at poeticizing landscape through acrobatics with the double rotating tight wire, a metallic and kinetic structure. How will the structure, the performers and the landscape exist together, how will they question and answer one another? (Creation in 2016)

#2: Creation in 2018

SOUTIENS / SUPPORT (au/as of 15/03/2016) L'Abattoir - CNAR de Chalon sur Saône (FR), Le Théâtre - Scène Nationale de Saint-Nazaire (FR), Le Sirque - PNAC de Nexon en Limousin (FR), Ville de Caen (FR), CirQ'ônflex - Plateforme régionale pour le cirque (Dijon - FR), ARMO - Cie Jérôme Thomas, La Transverse (Corbigny, FR), Centre Social et Culturel du Parmelan (Annecy, FR), Théâtre Mansart (Dijon, FR), Château de Monthelon (Montréal, FR), Académie Fratellini (Saint-Denis, FR), ENACR (Rosny-sous-Bois, FR), Centre des arts du cirque Balthazar (Montpellier, FR), La Maison de Courcelles (FR), Théâtre Gaston Bernard (Châtillon-sur-Seine, FR) ■ Processus Cirque - SACD (FR), Conseil départemental de Côte d'Or (FR), Ville de Dijon (FR), Jeunes Talents Cirque Europe (Paris, FR)



MOTCHOK

Dymitry Szypura
Stein Mantel

Enfant / Child Dymitry Szypura
Sage-femme / Midwife Jenna Jalonen
Parrain / Godfather Jeremy Killick



Dymitry Szypura

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FR/ L'intérieur dehors et l'extérieur dedans.

Protéger, c'est absurde ? Qu'est-ce qui protège une protection ?

La sécurité, la protection et le risque vous mettent dans un état contradictoire, celui d'un enfant qui rirait d'un accident dramatique, par innocence et joie du spectacle.

EN/ The inner out and the outer in. Is it absurd to protect, what protects a protection?

Safety, protection and risk bring you to the human contradiction of a little kid, laughing about a dramatic accident, out of innocence and joy of seeing an attraction.

SOUTIENS / SUPPORT (au/as of 15/03/2016) Cie Ultima Vez / Wim Vandekeybus (Brussels, BE), Life Long Burning - Wildcard (Bucarest, RO), Les Migrateurs (Strasbourg, FR), Espace Catastrophe (Brussels, BE), Centro Cultural Vila Flor (Guimarães, PT), La Cascade - Maison des arts du clown et du cirque (Bourg-Saint-Andéol, FR), Les Subsistances (Lyon, FR), La Central del Circ (Barcelona, ES), Jeunes Talents Cirque Europe (Paris, FR)



SANDRINE JUGLAIR

Diktat

Interprétation / Performance Sandrine Juglair
Regard extérieur / Outside eye Jean-Benoît Mollet
Troisième œil / Third eye Claire Dosso, Jean-Charles Gaume
Création lumière / Light design Etienne Charles
Création sonore / Sound design Lucas Barbier
Scénographie / Stage design Marie Grosdidier

FR

Sandrine Juglair

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FR/ Diktat est une tragi-comédie où l'ordre établi est constamment renouvelé. Obnubilée par l'obsession de plaire, une personne subit et fait subir le diktat du regard de l'autre. Enfermée dans cette vie de représentation, elle est condamnée à jouer, à rater, à recommencer.

EN/ Diktat is a tragicomedy in which the established order is constantly renewed. Fixated on an obsession to please, a person undergoes and imposes the diktat of the others' gaze. Locked in this life of representation, she is condemned to play, to fail, to start again.

SOUTIENS / SUPPORT (au/as of 15/03/2016) **Co-productions en cours / to be confirmed** Archaos - Pôle national des arts du cirque Méditerranée (Marseille, FR), Les Transversales (Verdun, FR), Réseau CIEL (Lorraine, FR) **Résidences / Residencies** Cirk'éole (Montigny-lès-Metz, FR), Cirqueon (Prague, CZ), Le Prato (Lille, FR), Château de Monthelon (Montréal, FR), La Cascade - Maison des arts du clown et du cirque (Bourg-Saint-Andéol, FR), CIRCa, Pôle national des arts du cirque (Auch, FR), Espace Périphérique (Ville de Paris - Parc de la Villette, FR), Regards et Mouvements (Pontempeyrat, FR), La Grainerie - Fabrique des arts du cirque et de l'itinérance (Balma, FR), Les Substances (Lyon, FR) **Avec le soutien de / With the support of** Bourse Beaumar-chais-SACD, Jeunes Talents Cirque Europe (Paris, FR)



TWO

Katja Andersen & Ricardo Gaiser *Finding no man's land*

Accompagnement artistique Studio-PACT / Studio-PACT artistic support Florent Bergal

Accompagnement à la structuration Studio-PACT / Studio-PACT project management support Marie-Laurence Sakaël

Technique / Technical management Mélie Paul-Debuigne

BR

DK

FR

Katja Andersen & Ricardo Gaiser

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FR/ Une rencontre insolite, un duo extravagant. TWO sont deux, elle est seule et lui, sa solitude. Le duo s'anime dans un monde poétique qui côtoie l'impossible, l'humour et la tragédie. Ils s'amuse à dépeindre l'uniformisation de nos vies, faite de violence banalisée et d'amour désincarné.

EN/ An unusual encounter, an extravagant duo. TWO are two, she is alone and he, his loneliness. The duo comes alive in a poetic world that grazes the impossible, humour and tragedy. They have fun portraying the standardization of our lives, made of trivialized violence and disembodied love.

SOUTIENS / SUPPORT (au/as of 15/03/2016) Cirqueon (Prague, CZ), La Grainerie - Fabrique des arts du cirque et de l'itinérance (Balma, FR), Le Lido (Toulouse, FR), La Laiterie (Albi, FR), Centre des arts du cirque Balthazar (Montpellier, FR), AFUK (Copenhagen, DK), La Cascade - Maison des arts du clown et du cirque (Bourg-Saint-Andéol, FR), Les Migrateurs (Strasbourg, FR) & Espace Athic - Festival Pisteurs d'Étoiles (Obernai, FR), Espace Catastrophe (Brussels, BE), Associazione Culturale IdeAgorà - Festival Mirabilia (Fossano, IT), Circus Futures & 101 Outdoor arts creation space (Newbury, UK), CIRCa - Pôle national des arts du cirque (Auch, FR), Jeunes Talents Cirque Europe (Paris, FR) ■ Accompagnement / Mentoring Studio-PACT (Pépinière des Arts du Cirque Toulousaine), dispositif mutualisé Lido-Grainerie

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Subtopia (SE)

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MAIRIE DE PARIS



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CircusNext

coordonné par / coordinated by

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Appendix

4. The 2015-2016 full calendar



2015-2016 Calendar

January 12 (Monday) – February 27 (Friday) (1pm)	Call for projects
March 9 (Monday) – April 2	Reading time for the eligibility committee (<i>possibility for other jury members to start reading applications during this time period</i>)
April 7 (Tuesday) – April 8 (Wednesday)	Eligibility committee meeting in La Villette (Paris)
April 16 (Thursday) – May 27 (Wednesday)	Reading time for the whole jury
June 3 (Wednesday) (lunch time) – June 5 (Friday) (pm)	Pre-selection jury meeting in Paris
June-November	Pre-selection residencies
November 23 (artists) November 24 (dinner: jury) – November 28 (am: artists) November 28 (pm: jury)	Selection Week in Neerpelt
December 2015 – May 2016	Support phase
June 3-5, 2016 (tbc)	Public Presentations in Paris



A support scheme
for emerging creators of contemporary circus in Europe

CircusNext

2013-2017

A project conceived and piloted by

Jeunes Talents Cirque Europe

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